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No. 3767.

SATURDAY, JANUARY 6, 1900.

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land "deliverance from the alien Establishment"; and the troubles of Church and State in all ages are made to point the moral of the separation of these two powers. Colonies are reproached for not quickly dropping all real connexion with the mother country after the ancient Greek fashion. Though the book is called a history of the United Kingdom, the Celtic fringe is relegated to a very subordinate place. The author has no love of the Celt. Even the excesses of the Paris revolutionary mob are made to point the often applied moral against "Celtic frenzy," though that most typical of Frenchmen Calvin is cited among the representatives of the "serious spirit of the Teuton" which brought about the Reformation! There were at least some serious exceptions, such as Henry VIII. and Gustavus Vasa, to the "vital bond between Papal supremacy and royal absolutism." But solid common sense and robust insight cross strangely with this doctrinaire tendency. As we get nearer our own times, fixed convictions do not prevent Mr. Smith from doing justice to those whom he dislikes. His view of Laud, unfavourable as it necessarily must be, is not untempered by the recognition of more amiable features than were allowed by ancient Whig tradition. Though Chatham's imperial instincts do not appeal to him, he is alive to the factiousness and want of patriotism that frequently marked the career of Charles Fox, and he can see good points in Castlereagh and other favourite bogies of old-fashioned Liberalism. If no imperialist, he is not unappreciative of the great deeds done by England in India, and reproaches Pitt for lending his name to the unjust impeachment of Hastings. But he is almost always a little unjust to George III., of whom he takes what we may call rather too American a view. But some of his little sketches of character and indications of tendency are admirably done.

A few errors of fact must also be pointed out, besides more disputable matters of opinion. It is no longer generally believed that Anglo-Saxon "public land belonged to the nation, and not to the king," except, indeed, in a most indefinite sense. We may pass over the very unfavourable view taken of the effects of the Norman Conquest, though we by no means share it, but we must protest against the strange doctrine that the Norman Conquest contributed to sever Scotland and Wales from England. On the contrary, it did more than any previous event to draw them together, by subjecting them, for a time at least, to common masters. Henry I. could have nothing to do with troubadours, as he had nothing to do with Southern France. The University of Oxford was not born under Henry I. "Fulk, Count of Anjou," is a slip for Geoffrey on p. 71 of the first volume. There was "scutage" before 1159. Most modern scholars have abandoned belief in the genuineness of the Papal "missive" granting Henry II. the dominion of Ireland. "Archdiocese of York" is a bad substitute for the more correct term "province," and, indeed, suggests something else. The statement with regard to the confirmation of the charters in 1297 that Edward I. renounced "tallage" and "arbitrary taxation of every kind" confuses the actual statute in its authentic French form with

the unauthorized Latin version in Hemingburgh's 'Chronicle,' commonly known as the statute *De Tallagio non Concedendo*. It is unusual, at least, to say that under Richard II. we are in "the dawn of the Renaissance, while in Italy the sun is high"; and the "voluptuous influence of the Renaissance" is not likely to have had much to do with sapping the vigour of that monarch. "The Calvinistic Sabbath" is rather a libel on Calvin, being entirely a creation of English and Scotch Calvinism a good generation after Calvin's death. The ancient contrast between the "small barques" of the English navy and the "floating castles" of the Spanish Armada is much attenuated by modern research. It is hardly true to describe Puritanism as "caring nothing for sacraments"; and the "principle of representation" was first introduced into the Scots Parliament not by James I., but by Robert Bruce, who summoned borough representatives in 1326. It was not "love," but policy, that led Mary Stuart to marry Darnley. Even if Puritanism instead of Anglicanism had been preached in Ireland, it would have been equally the "religion of the invader," and the "church of English ascendancy," and therefore probably not a good missionary church. The Covenant of 1638 was not the "Solemn League and Covenant." We demur to the doctrine that the "Cavaliers" was decidedly the patrician and the Roundheads' the plebeian cause, and even the Independents are scarcely to be described as "thoroughly plebeian." Cromwell's need of carrying his Council of State with him hardly prevented him from being a despot. We are rather too literally told, and that more than once, that the Highlands were heathen before the Cromwellian or Georgian conquest. It would be hard to gather from the narrative that the reign of Charles II. was in any respect a time of progress or prosperity; and it is not quite fair to make Charles the scapegoat of the failure to carry out the toleration promised at Breda, a failure for which the House of Commons is very much more to be blamed than the king. Our author explains that, after the arrival of William of Orange in London, "legal Parliament there was none, James having destroyed the writs. But a substitute morally efficient was found in a Convention formed by the House of Lords with a House of Commons comprising all who had sat in the House during the previous reign." This body is credited with the offer of the throne to William, the Declaration of Rights, and the rest of it; but, of course, he makes a bad confusion between the body first called together by the Prince of Orange and the Convention Parliament, which, on its advice, was summoned by William for January 7th, 1689, as, except for the informality of writs not issued by a sovereign, it was elected just like any other Parliament, and it alone arranged the Revolution settlement. The account of the old and new East India Companies suggests Whig prejudice rather than the facts of the case; and too exclusive credit for the union with Scotland is ascribed to the Whigs, despite the fact that the Ministry of 1707 was hardly Whig any longer, and that such politicians as Harley and Godolphin had much to do with it. "Convocation" is not the "clerical estate,"

but a purely ecclesiastical synod; and the Order of the Bath was not a new order of Walpole's so much as a revival in a fuller form of an older one. It is curious to call the Tories under George II. the "party of the king and the landed interest." On p. 250 of the second volume Philip Francis is confidently described as the author of Junius's letters! "Belgian Prince Leopold" is premature in 1817 or 1820; and it is not precise to say that the Catholics were "excluded" from Dublin University in 1838, though they had not equal rights with Protestants therein.

We are constrained to collect this long catalogue of what seem to be errors in judgment or in fact; but it is only right to add that slips in detail are of much less moment in a work of this class than in a text-book. In fact, it is the author's somewhat too dogmatic attitude towards his theme rather than limitations in detail that we should be inclined to regard as the chief historical defect of the book. If Mr. Goldwin Smith's general views of history are accepted, there is plenty that deserves warm praise; and even for those inclined to dissent from them, the freshness, vigour, energy, and eloquence his book displays are qualities that they cannot afford to lose sight of when the light of minute scholarship is but too apt to make history dry and unconvincing. On the whole, we think the "ordinary reader" will do still better for himself if he reads Green's 'Short History,' but with this brilliant exception the 'United Kingdom' goes nearer than most books in hitting the mark which its author has chosen to aim at.

Paolo and Francesca. By Stephen Phillips. (Lane.)

IN reviewing Mr. Stephen Phillips's 'Poems' nearly two years ago we pointed out that in his grave, careful work there was "a high general level, but never the absolute." Considering 'Paolo and Francesca' merely as verse, we have the same faint praise to give, the same serious limitation to insist upon. But when we pass from considering it merely as verse to considering it as "a tragedy in four acts," we find ourselves in a new position, where something more than the quality of syllables or even the quality of imagination has to be settled. Is the verse dramatic? is the play a drama?

Mr. Phillips's intention, it is evident, has been to write a play in which the Elizabethan convention should be tempered by the Greek convention. He has attempted to mingle a certain rhetoric of the familiar Elizabethan kind with some of the gravity and subtle conciseness of Sophocles. The attempt is not without its interest. A play written entirely on Elizabethan lines could no longer have even a semblance of anything but poetizing. It is obviously impossible to believe in the sincerity of dramatic personages who say "prithee" and "marry" and who "thee and thou" one another. But a play written under Greek influence might turn out to be singularly modern, in the best sense of the word. Good classic and good modern qualities are often identical. Something of the close simplicity of Greek might perhaps be got finely into English dramatic verse. But, first of all, whatever

influence is followed or resisted, there must be the great conception, the irresistible energy of life. There must be a great story, and it must be greatly conceived. Now the story of Paolo and Francesca, as Dante tells it, is one of the great stories of the world; but only as Dante tells it. Dante tells it in twenty lines, setting its luminous darkness against a background of actual hell-fire. Those twenty lines are one of the miracles of poetry, and they leave nothing more to be said. The story in itself, with its pensive, almost literary, fainting into passion, as the two lovers turn over the pages of a book, has not the eternal significance of the story of Tristan and Isolde, or the story of Venus and Tannhäuser. Paolo and Francesca are merely two of the innumerable company of young people who have fallen in love with one another, partly because there was a barrier to their love. Dante has given them immortality by poisoning them upon flaming winds in all the simplicity of a love which, we like to fancy, outlasts death: "the instant made eternity." They are seen in passing; we remember them like a face seen once at a window. Now it is this story, already perfectly told, which Mr. Phillips extends into four acts. Has he added anything which tells us more of Paolo or of Francesca? Has he made them live before us with a more visible or a more bodily life? Has he even preserved them in their first simplicity? He has written something which has a kind of idyllic grace at its best, a plaintive tenderness, not passion, but longing; not ecstasy, which is a vivid thing, but sleepy drifting into love as if sinking into sleep; a picture of languid line, a decorative picture which one can dream over pleasantly; a Burne-Jones; but Dante—no.

Yet, even without a great dramatic subject or a great dramatic conception, it might be possible to write a play which should move one at moments with the poignancy of its emotion or the magnificence of its imagination. 'Paolo and Francesca,' following exactly the same lines as the 'Pelléas et Mélisande' of Maeterlinck, fails exactly where 'Pelléas et Mélisande' succeeds. Maeterlinck's characters are, indeed, moods rather than people, but, partly for that very reason, they speak out of an inner existence which is the inner existence of all humanity; and they say things so startlingly profound in their simplicity that we seem at once never to have heard them before and yet always to have known them by heart. Paolo and Francesca say gracious things to one another, charming idyllic things which one hears the poet prompting them to say; but they always say things, they do not speak straight out. Here is Paolo's last and most elaborate speech; let us consider it as speech, as dramatic writing, and as writing for an actor:—

What can we fear, we two?
O God, Thou seest us Thy creatures bound
Together by that law which holds the stars
In palpitating cosmic passion bright;
By which the very sun entralls the earth,
And all the waves of the world faint to the moon
Even by such attraction we two rush
Together through the everlasting years.
Us, then, whose only pain can be to part,
How wilt Thou punish? For what ecstasy
Together to be blown about the globe!
What rapture in perpetual fire to burn

Together!—where we are is endless fire.
There centuries shall in a moment pass,
And all the cycles in one hour elapse!
Still, still together, even when faints Thy sun,
And past our souls Thy stars like ashes fall,
How wilt Thou punish us who cannot part?

Now is this sincere in itself? and could it possibly be given by an actor with any appearance of sincerity? Cannot one see the gestures, the bad theatrical gestures, of the actor who turns to the audience, confident of his elocution and the applause? The pretence of addressing God—a form of invocation, by the way, which has been much overdone by poetical playwrights—is a stage trick for addressing the audience. Paolo has forgotten all about Francesca while he thinks out these excited generalities. Now Maeterlinck often makes his people say what they would only have thought, as, indeed, does every good dramatist; but when Maeterlinck's embodied spirits whisper their thoughts, into what an obscure depth of themselves have they not crouched down, out of the noisy wind that only drives the dust about the world! Paolo hangs on to his phrases, seems, indeed, to be thinking of the last phrase and the next phrase, never of the phrase he is saying.

Here, then—deeper than any fault of construction, more irremediable than any fault of conception even—is the failing which makes this play, with all its elegance and charm, an unsuccessful attempt at drama. People in a play must really be people, and they must speak sincerely; that is the first requirement. Afterwards it will be important to consider how far their speech has become pure imagination, how far that imagination has risen towards ecstasy. But if we feel that we are listening, instead of this, to what people call "the most beautiful poetry" (though it can never really be beautiful poetry), then it is useless to discuss things any further. Poetizing is like telling lies: however interesting it may be, there is something radically wrong about it. 'Paolo and Francesca' is not founded on any great conception, it is not well constructed, it does not contain any really living character; but even if we left these questions out of our consideration, we should still find on every page this lack of sincerity. The people of a great dramatist seem to break away from his control, as if they forgot their maker, who can but strive to heighten the beauty of the words through which they express themselves. Having set them in motion, he is not responsible for the course they take; he is the automaton, not they. We hear their speech, and we say rightly that they could not have spoken otherwise. Is there any great drama of which this is not to be said? Is there any part of Mr. Phillips's drama of which this could be said?

The Dutch and Quaker Colonies in America.
By John Fiske. 2 vols. (Macmillan & Co.)

MR. FISKE is doing for his native land what his countryman Parkman did for Canada, and has resolved to write the history of the United States as parts of a whole. He selects periods or subjects. He has already produced volumes dealing with the discovery of America, the Ameri-

can revolution, the beginnings of New England and Old Virginia and her neighbours, while he purposes, as he writes on p. 257 of the second volume, to narrate in a later volume the rise and fall of New France. His method is unlike that of Gibbon and of his countryman George Bancroft. By selecting particular periods or subjects, Mr. Fiske can avoid traversing the arid wastes of the years during which there is no story worth telling. Yet a consecutive narrative possesses many advantages, though the difficulty of making it uniformly readable is not slight.

Mr. Fiske's last addition to the work which he has planned does not fall below the high standard which he has steadily kept before his mind's eye. Indeed, his narrative of the settlement of North America by the Dutch and the Quakers is minute, accurate, and fascinating. Life in New Amsterdam under Dutch rule, and in Philadelphia when Penn bore sway, is represented with a fidelity which merits praise. Nowhere, indeed, have the methods of the Dutch as colonizers been set forth in a more telling fashion. The conclusion of Mr. Douglas Campbell that the free institutions of America are derived from Holland, and not from England, is combated by Mr. Fiske, who, while admitting that such free institutions did exist in Holland, contends that they were not imported from Holland into America. His explanation, which is clear and telling, is as follows:—

"The migration to New England was a migration of communities already organized in England; the parish, crossing the ocean, became the township, and, in its relation to the powers above it, assumed a shape essentially similar to that which it had maintained in the old country. The most fundamental fact in the case was that government by the primary assembly had not lost its vitality in rural England. What did not cross the ocean at that time, but was at a later period made the subject of conscious imitation, was the urban form of representative government, with the mayor at its head. Now the Dutch migration to New Netherland was not a migration of churches but of individuals. It brought with it no pre-existing organization. The resulting community was for a long time a fortuitous aggregation of traders, more at home on a ship's deck than in the farmyard, and without that abiding interest in creating and sustaining homes which an agricultural community feels. This shifting mercantile community was governed by a commercial company, whose prime interest it was to make large dividends for its stockholders. The Director-General was the salaried servant of the Company, and felt responsible to the Company rather than to the people whose affairs he administered."

Mr. Fiske notes that our East India Company and that of the Netherlands were founded within two years of each other, the first in 1600, the second in 1602, and he shows how differently the two acted. Both were monopolies; but the Dutchmen did not confine themselves to exclusive dealing. Being too few in number to cultivate all the soil in the Moluccas, they occupied the best parts only, and destroyed the spice trees elsewhere so as to hinder competition. Moreover, as Mr. Fiske adds, if the spice crop was large, a portion was destroyed in order to keep up the price. The United New Netherland Company, which was founded

in 1614 to occupy Manhattan Island and other parts of North America, acquired by grant an absolute monopoly of trade between Holland and America, and any interloper was liable to a penalty of 50,000 ducats, being a little under 25,000*l.* This company was absorbed into the West India Company, which was established in June, 1621, under a charter forbidding any citizen of the Netherlands to sail to any point between the tropic of Cancer and the Cape of Good Hope, or between Newfoundland and the Strait of Magellan, except in the name or by the consent of the Company, under penalty of forfeiting ship and goods. Mr. Fiske adds on p. 112 of his first volume:—

"The powers with which the West India Company were invested were well-nigh imperial. It was authorized to appoint and remove all governors and other public officers within its territories, and administer justice, to build forts, make treaties with barbaric chiefs or princes, and resist invaders."

It is curious that when the ship New Netherland, carrying a party of colonists, arrived at Manhattan in the spring of 1623, the captain of a French vessel was caught in the act of planting the *fleur de lis* on the shore. He and his ship were soon escorted by a Dutch yacht down the harbour as far as the open sea. When the number of colonists had increased to three hundred and the government was in working order, that government was not for the people by the people, but of the people by the Director and Council, for the sole benefit of the West India Company. Mr. Fiske makes the pregnant comment and contrast:—

"The 300 inhabitants of New Amsterdam, in 1628, lived compactly enough to hold town meetings, yet there was nothing of the sort. At that same time the 300 inhabitants of [New] Plymouth made laws for themselves in a primary assembly and elected their Governor."

So long as the West India Company enjoyed and exercised exclusive privileges the progress of New Netherland was slow; but from 1638, when the Company surrendered its monopolies in trade and agriculture, and put foreigners on the same footing as Dutchmen, the influx of new settlers was large, and prosperity reigned within the territorial limits of the Company. The only drawback was arbitrary rule, against which the leading Dutchmen protested, and they represented to the States General how different was the case in New England, where "neither patroons, nor lords, nor princes are known, but only the people." On New Netherland passing under the dominion of England the milder and more popular form of government then established had a paramount share of influence in reconciling the Dutch to the change.

The chapters which describe how the Quakers settled Pennsylvania contain little that is novel, yet they are eminently readable. Mr. Fiske points out that it was not unprecedented on the part of Penn to pay for the land which he acquired, seeing that both the Dutch and the New Englanders had set the example. In none of these cases, nor in any of later date, can the purchase of lands from the Indians be called an equitable contract. Chiefs were dealt with, and they accepted a payment; but could they really dispose of the land which they gave away

for a few trinkets? Had they the power to alienate what was held in common by the tribes which they represented? In America, as in New Zealand, those who wished to treat the natives with perfect fairness did not understand why the natives felt themselves injured and protested that they had been robbed. Mr. Fiske puts in a neat and clear form the Quaker ideal of government and the reality. He quotes from Penn's constitution for a self-governing community in New Jersey, wherein liberty of conscience was provided as well as a governing assembly chosen by ballot, other arrangements being made to ensure to every person in the province freedom "from oppression and slavery." He expected that all would be well because the whole power was "in the people." Mr. Fiske adds:—

"Our worthy Quakers did not foresee the day when the people, lured by the bait of high tariffs and the 'spoils of office,' would consent to be brought into bondage under petty tyrants as cheap and vile as ever cumbered the earth. They would have been sorely astonished if told that nowhere could be seen a more flagrant spectacle of such humiliating bondage than in the great Commonwealth which bears Penn's name."

Sometimes Mr. Fiske gives more emphatic expression to his personal feelings and predilections than it becoming in an historian. Yet he has the signal merit of making his story readable, and that part of the history of his native land which is the subject of these two volumes is as well told and treated as any other with which he has hitherto dealt.

Fasti Etonenses. By A. C. Benson. (Eton, Ingaltton Drake.)

A History of Eton College. By Lionel Cust. (Duckworth & Co.)

If the public does not by this time know all that there is to be known about Eton it is not the fault of the publishers, most of whom must by now have a 'Fasti,' a 'History,' or 'Annals' of that famous school on their catalogues, to say nothing of all the lighter metal, the 'Reminiscences,' of which nearly every old Etonian possesses a copious supply, or the biographies of persons officially or otherwise connected with the place. It is to be supposed that the publishers know their own business, and Mr. Benson states in his preface that his bulky work was, when completed in MS., discovered by the publisher at whose request it was undertaken to be "not the sort of book he had contemplated." This we can well believe. Publishers do not usually contemplate books—other than mere picture-books—of these dimensions—at least, on any subject save the last new traveller's performances. Yet Mr. Benson's book is likely to have more permanent value than anything that has been written about Eton since Sir Henry Lyte's work, to which it doubtless is largely indebted, though probably not so largely as some other recent productions. For one thing, Mr. Benson is mainly concerned with biography, while of the others most have a good deal to say about the archaeology, which, of course, is also a strong point with Sir Henry Lyte.

The biographical method which Mr. Benson has adopted, running through the history of the College from the beginning,

and appending some account of the personages with whom he meets wherever anything of interest is recorded about them, is in some degree novel. There have no doubt been 'Alumni Etonenses,' 'Lives of Eminent Etonians,' and so on; but the former book is a century old, while Mr. Benson's idea of working the biographical notices into a continuous narrative allows him to say a word now and again about some who could hardly be called eminent. Perhaps as a book of reference the work might have been even more serviceable if it had been cast into the form of a dictionary, with the names in alphabetical instead of chronological order. On the other hand, it may be said that the mention of one contemporary leads naturally to that of another; and there is a full index.

The book has clearly been compiled with great care, and the lapse of three years since its completion, though, as the author observes, it has allowed of the appearance of several volumes on Eton, which will to some extent have taken the wind out of its sails, has not been an unmixed disadvantage. Certainly we have seen few books of the kind so free from small errors. Mr. Benson is wrong, we think, in saying that Sir Thomas Smith, Provost from 1547 to 1554, afterwards Secretary of State, was a layman. His orders, no doubt, sat very lightly on him, and his later activity was entirely secular; but the *opinio potior* seems to be that he was at least in deacon's orders. He was Dean of Carlisle, too; and though, as the example, if we mistake not, of his successor in the secretaryship shows, a deanery might be held by a layman, he enjoyed other ecclesiastical preferment. Strype, too, calls him "a spiritual person." In any case his career was a remarkable one. Mr. Benson might do worse than take him for the subject of his next essay in biography.

The next statesman to hold the provostship was Sir Henry Wotton, who, no doubt, was a layman, but took deacon's orders on his appointment. We note that Mr. Benson gives, after Walton, the story of his famous definition of an ambassador in the pointless form on which we commented when reviewing Mr. Sterry's 'Annals of Eton College.' He sees that it is pointless, but does not see what is the probable explanation—that Wotton made the joke in English, and afterwards rendered it into Latin for the benefit of his Augsburg friend. Doubtless both meanings stood in Flecamore's 'Albo'; but the spiteful and rather dull Papist pamphleteer Scioppius would naturally give currency only to the one that served his purpose of throwing a little mud at a Protestant power and its servants. Talking of Wotton, we should like to ask whether it is beyond doubt that the portrait alleged to be of him by Cornelius Jansen, in the Bodleian, is rightly described. It seems hardly credible that the "bow-windowed," self-satisfied Philistine represented by the engraving after that picture preserved at Eton, and reproduced in this volume, can ever have grown into the somewhat weary scholar whose kindly, slightly mocking smile attracts the visitor to the Provost's Lodge.

To pass to a much later Provost: Dr. Hawtrev, when advanced in years at any rate, was hardly, as Mr. Benson, on the strength of

a hideous caricature, assumes, "a singularly ugly man." The photograph which faces p. 382 gives a very good idea of what he was like towards the end of his life. It is not, of course, the countenance of a Coleridge, a Balston, or a Hornby, but it is a passable old gentleman's face. His successor was, it may be added, decidedly uglier.

Mr. Benson was fortunate in being able to secure *videlicet* some of Mr. Gladstone's recollections of Eton. Several of these we do not remember to have seen before. One is too characteristic of the old relations between boys and masters not to be quoted:

"There was a poor, stupid, worthy boy in my division, B— by name, whom Heath disliked. Heath came in one afternoon—very much excited, as he often was—and said to the Praepositor, 'Put down B— in the Bill, for breaking my windows.' B— started up. 'I have done nothing of the kind, Sir.' 'Put down B— in the Bill for lying and breaking my windows.' The boy lost control of himself, and said, 'On my honour, Sir, before God, I have done nothing of the kind.' 'Put down B— in the Bill for swearing, lying, and breaking my windows.'"

He regretted the disappearance of "booming"—making, that is, an inarticulate noise with closed lips—a mode of indicating disapproval much in use among the boys in Keate's time: "It gave us a sense of our national privilege of disagreeing with constituted authority."

Mr. Cust's 'History,' as its author frankly admits, owes its existence to the exigencies of a "series," as did Mr. Sterry's; but Mr. Sterry, or his publisher, had the advantage of being first in the field. Those who have read his book will not derive much further information from Mr. Cust. Both have drawn copiously from what both call the "monumental" work of Sir Henry Lyte—Mr. Cust the less of the two, having the smaller space to fill. *Per contra*, we have detected rather more blunders in his book than we remember to have done in his predecessor's. "The Rev. Charles B. Scott, Dean of Rochester (formerly Head Master of Westminster, and joint author of 'Liddell and Scott's Greek Lexicon')," is a most "conflate" personage. If he be separated into his component parts, it will be found that another non-Etonian has to be added to those forming part of the first "Governing Body."

Mr. Warre's appointment as assistant master was by no means the first occasion about that time on which the old rule of appointing only Kingsmen had been set aside. When he came there were at least two classical assistants already in the school from other colleges, one an Oxford man.

We should like to know Mr. Cust's authority for the statement that the Fellows, on Dr. Hawtrev's death, elected Bishop Chapman to the provostship. The story current at the time was that the Fellows, wishing at once to assert their time-honoured claim and yet not oppose the Crown just at that moment—it was shortly after the death of the Prince Consort—were about to elect the person for whom they believed the Queen desired the post; while Her Majesty, not wishing to be behind them in courtesy, and believing the head master to be their real choice, telegraphed "Goodford, not Birch." This was taken for a

command, and Dr. Goodford—much to his disgust, for he had many years more of work in him—was promoted to the post of greater dignity, but less influence. This may be mythical, but one can hardly believe that Bishop Chapman, though a very proper recipient of the fellowship—to which, as a matter of fact, he was elected on Mr. Balston's appointment to the vacant head-mastership—could ever have been seriously thought of as Provost.

To say, as Mr. Cust does, that "up to the end of the eighteenth century Eton may be said to have held, almost unchallenged, the supremacy among the great public schools of the country," is surely to ignore the position of Westminster, which during all that century, and until locomotion became easier and London larger, ran a very close race for popular favour. There was a day, as Mr. Benson does not fail to record, when an old Westminster, Pulteney, corrected in the House of Commons the Latinity of an old Etonian, Sir Robert Walpole. Nor can any head master of Eton during the last century be said to have rivalled the fame of Busby in the seventeenth.

Mr. Sterry, Mr. Benson, and Mr. Cust give three different versions of the famous adage on Wotton's tomb. The first two differ by omitting and inserting the word *fit*, and we cannot undertake to say from memory which is right. But that Mr. Cust's "*Disputanti pruritibus ecclesiarum scabies*" is wrong, we can safely aver.

To revert once more to the enigmatic Sir Thomas Smith, Mr. Cust follows the 'Dictionary of National Biography' in making him ordained priest in 1546, a position difficult to reconcile with the express terms of the king's letter recommending him to the Fellows for election; also with the knighthood conferred on him a year later. No doubt, in a summary of the events of his life, drawn up in later years for astrological purposes, Smith states that he was "*sacerdotio donatus*" in 1546. But as he never mentions his admission to any grade of Orders either before or after, we suspect he is using "*sacerdotium*" loosely for "the ministry."

The most valuable part of Mr. Cust's book is that which deals with Eton under the new statutes. We are inclined to agree with much that he says as to the change which has converted the "King's Scholarships" from a quasi-charitable institution to a mere prize, in the competition for which those boys are most likely to be successful (*ceteris paribus*) whose parents can afford to pay highest for the necessary training. But this is part of a great problem, too wide to be discussed here. A more unquestioned subject of congratulation is the change which the last thirty-five years or so have witnessed in the relations between the boys and their preceptors. Without any apparent loss of authority, the tutor of the present day lives with his pupils on terms quite astonishing in their easiness to those who remember the feeling of constraint of which a generation ago it was impossible for the average boy wholly to rid himself in the presence even of a kindly and popular master. Discipline and manners undoubtedly show a corresponding improvement, with no detriment to the manly virtues. Are there not some four

hundred old Etonians, mostly belonging to recent years, now serving in South Africa? Of course, Eton is by no means singular in this respect. The spirit of the age has passed over all our public schools. But it is good to know that the greatest of them all, the one whose well-doing is of most vital import to the country, has so far assimilated only the better and nobler elements in that spirit's working. That it has done so no one who has watched the progress of the school since the middle of the century will, we believe, be disposed to doubt.

NEW NOVELS.

In Connection with the De Willoughby Claim.
By Frances Hodgson Burnett. (Warne & Co.)

THE clumsiness of this title is, fortunately, not repeated in the book itself, which makes decidedly pleasant reading. The author has by long experience learnt to write without those redundancies which are so common; she is always clear and easy. The humour and pathos of a nameless child brought up by a big burly stranger are just in her line, and well sustained here. The tragic and melancholy side of the book does not come off. The fashionable preacher who secretly broke the seventh commandment, and moves folks by commenting on it and the others, is of no great force or interest; at least, he does not move us. He and a melancholy follower of his, both mixed up in the secret of the child, are far too melodramatic, as is an old maid, a new Miss Dartle. There are some other things over-emphasized which experience leads one to put down to the feminine temperament. Still there is a capital devoted nigger-servant, and the sketches of life in a Southern state just before the war are entertaining without an overdose of Transatlantic phraseology.

They that Walk in Darkness. By I. Zangwill. (Heinemann.)

It is with considerable reluctance that we say so, but it is impossible to avoid confessing that Mr. Zangwill is becoming somewhat wearisome with his Ghetto stories. Up to a certain point they were good, and his readers derived genuine enjoyment from his vivid pictures of Jewish life and thought, but he must take care that he be not considered a man without imagination, capable of harping on one string only. The fact is that those who have read most of Mr. Zangwill's books know beforehand all the characters who appear in this book *ad unguem*, and the reappearance of the unselfish and absolutely dull and ugly young Jewish woman, who slaves for her selfish relatives, or of the strange dreamers, who all have a family resemblance to one another, becomes an event by no means refreshing to the tired novel-reader. If this were Mr. Zangwill's first book it would deserve high praise, as it depicts with something more than photographic accuracy the strange, self-centred lives of the inhabitants of the Ghetto; but this is not the case: there is not a trace of anything new here, and this want of novelty, added to the sordidness and misery of repression, which seem to appear in all the stories, is most depressing. As we said at first, it is with much reluctance

that we refrain from praising Mr. Zangwill, as we entertain, and have often expressed, much admiration for his power of presenting Jewish life with sympathy. As it is, he should take a rest himself, and not drive the tired horse too hard.

The Chillingfield Chronicles. By Hélène Gingold (Mrs. Laurence Cowen). (Fisher Unwin.)

A RATHER long-winded, but not wholly uninteresting record of an English county family and their friends is to be found in this volume. The time is the days of the '45, but it has not been utilized for the purposes of the story, and the characters are imaginary. Some of these must be in a way terribly familiar to the confirmed novel-reader: the haughty and beautiful sister; the mild and virtuous one; their devoted kinsman, the hero and teller of the story; the "wicked lord," profligate and fascinating; the faithful retainers; and other accessories and persons. The unknown and mysterious half-brother of the hero does not add much to the interest, though something to the length. On the whole, gladness rather than regret is felt when the finale begins in a garret. There the haughty and repentant beauty passes from life, discovering to the "wicked lord" the secret of her heart that he is after all the only man she ever loved or could love. And he soon after follows her to the grave, a victim to brokenheartedness and dissipation combined.

Wise in his Generation. By Philip Davenant. (Long.)

THE country town, with its little jealousies and gossip, provides the background of a readable novel. The hero is a young solicitor in good practice; after much hesitation he marries one of the ladies in his neighbourhood. This hesitation is occasioned by another lady, his cousin and ward; and she forms the central figure of the story. She is eccentric, and has been brought up in ignorance of life and of men and women. At eighteen she had mastered the alphabet, and could read words of one syllable with tolerable fluency; shortly before she is described as ignorant that "unshod feet were indecent," and she liked sleeping on the floor. However, she contrasts well with the conventional girl of the period. But the hero breaks her heart, and the "highest will not come out of him." The book is an improvement on the same writer's story 'Cicely Vaughan.' There are numerous French words and phrases, some of which bear very irregular accents.

The Kingdom of a Heart. By Effie Adelaide Rowlands. (Routledge & Sons.)

THE story contained in this substantial volume is a caution to any young lady who thinks she might marry a man (before the registrar) on the condition that he is to leave her "absolutely alone" for one year, and is "to be nothing but a stranger" to her, while the world is to know nothing. The lady who makes this bargain is described by the novelist as a charming young widow; the gentleman, who declines to be bound by it, is an officer of the Guards, and in money difficulties. He is shot ultimately,

to avenge the wrongs of a girl he had betrayed and deserted. All these are somewhat dangerous topics. They are handled with the greatest delicacy by the writer; and, after putting aside any little difficulties in the way of probability, the story may be accepted as a bright and cheerful account of the strange things which sometimes happen in "nice" and well-brought-up families. It is the best story we have yet seen from this pen.

The Fate-Spinner. By Laurence Alma Tadema. (Mortlock.)

MISS ALMA TADEMA has an artistically simple style. It is rarely that in such phrases as "fault of," with the French meaning, we discover the effort made to be impressive. She must share with the printers the mannerisms of isolated lines—"The still-room maid was missing"; "Lady Musgrove stayed in bed five days." The latter fact has some bearing on the story, and is highly characteristic of the self-pitying, lymphatic Ginevra. Had she kept on her feet during those five days instead of devoting them to the memory of a dead baby, she possibly might have prevented the relations between her husband and Althea, the buxom governess, from taking the form they finally assumed. For Ginevra's husband, whom for want of a certain ideal with blue eyes she married in spite of his green ones, is a commonplace sort of person, and, finding neither sympathy nor kindness from his disappointed wife, falls frankly in love with the cheerful Althea. These amours, although delicately treated, are unpleasant reading, the more so as our sympathies are to some extent enlisted on the side of the backstairs intriguers. Ginevra finds on her side an attraction in Lord Musgrove's cousin, but in the very act of elopement feels a premonition of disappointment in her lover, and refrains. The expedient of burning down the house to get rid of the final stalemate reminds one a little of the discovery of roast pig. With all due appreciation of the extremely careful study the writer has made of the complicated weaknesses of her neurotic heroine, we cannot think this story worthy of the considerable technical powers she evidently possesses.

The Guests of Mine Host. By Marian Bower. (Cassell & Co.)

THIS book is surprisingly good in one respect—surprisingly, because a great deal of it is written in an annoying style of tittle-tattle which seemed to preclude hope of the really excellent piece of character-drawing contained in it. Of the numerous attempts of the sort, the only two which are good are those of the two men Maurice Lavington and Capt. Bulstrode. The author has with real subtlety shown the difference between two men at first sight equally fine and equally modest, in one of whom the good qualities were chiefly the result of pride and selfishness, in the other of a fine heart. So far the book is excellent, but the rest requires a good deal of purging to make it tolerable.

Vengeance is Mine. By Andrew Balfour. (Methuen & Co.)

DR. BALFOUR has again shown that scientific training is an excellent preliminary to the

imaginative work of a novelist. He is minutely true to life in regard to both animate and inanimate nature, and his psychology is the better for his physiological knowledge. The description of the storm on the coast of Kintyre and of the calm which succeeds is a creditable piece of realistic picture-writing. Equally vivid are the battle-pieces, the sea-fight on board the Rattler, and the lurid glimpses of Waterloo. And in Neil Darroch the author has accomplished a more finished portrait than we have yet seen from his pen.

Mora: One Woman's History. By T. W. Speight. (Greening & Co.)

THE story is pleasing and wholesome. Its general character is that of a comedy with occasional lapses into the realm of melodrama, as, for instance, when lightning occurs as the villain stealthily quits the stage. In many places the writer has been careful to preserve dramatic accessories, and the matchmaking chaperon is described in too highly coloured terms. Love-scenes, though given in modest language, are described in detail, and suggest the poet's words:—

What of soul was left, I wonder, when the kissing had to stop?

'Mora' is quite light literature, with some amusing scenes, and a general prevalence of good temper. The background is that of "the Lakes"; the time is nearly that of to-day.

L'Ennemi des Réves. Par Camille Maclair. (Paris, Ollendorff.)

WE lately received from the Librairie Paul Ollendorff a parcel of romances which had many points in common. All had that Flemish flavour which is now as general in Parisian publications as was the Provençal savour twenty years ago; all dealt with the present, ideal and future relations of woman to man. Whether we should select for notice 'A l'Aube,' or 'Au Cœur Frais de la Forêt,' or the volume the title of which is at the head of this notice, we were long in doubt. The forest book, which depicts a return to primitive life, follows, however, too closely several recent models to lay claim to originality. Of the others, the one we have selected should have the preference, because, literary merits being about equal, its title strikes the dominant note of the whole batch. The new French-Flemish school is inclined to protest against the view that woman is the foe to poetry in life, and to explain that she is only the destroyer of the vain and unwholesome dream, while she is the author or supporter of true simplicity. The forest romance also exalts true simplicity, but the boy in it is simpler than the girl. This "variant" is to be accounted for, however, by heredity and by her early training in the room of a drunken prostitute, and she at length rises to the simplicity of her boy lover. The novel which we have selected to head this notice is well above the average, and contains not only a theory of life, but some fine descriptive passages.

BOOKS ON MOUNTAINEERING.

"If one could hear the guide's story!" is an unkind remark which is not unknown in Alpine circles; and no doubt if guides were to publish all they knew some reputations would suffer. Mattias Zurbriggen, whose reminiscences Mr. Fisher Unwin publishes in a volume entitled *From the Alps to the Andes*, is, however, a discreet guide, and if he could reveal any little weaknesses in any of his *padroni*, he has abstained from doing so. Not that we for a moment suspect that—so far, at any rate, as his English employers go—there would be much to "let on" about. Once, indeed, he tells us that he had to use strong physical measures to rouse a climber descending the Matterhorn in a snowstorm from the deadly lethargy which will sometimes come on in such circumstances; but as the employer so treated thanked him for it the next day, he clearly did not feel it as a reflection on his powers. It is curious to note that Zurbriggen was thirty years old before he took to serious guiding. He has made a good use of his time in the thirteen years that have elapsed since then, having been twice in the Himalayas, as well as in New Zealand and the Andes. His achievements there have been so fully recorded by Sir Martin Conway and Mr. Fitzgerald that the part of his book (and it is the larger part) which deals with them seems a little superfluous. However, it doubtless amused him to write. What will interest some readers is the comparison which this book will suggest between the capacity for instruction of a Swiss of the working class and that of his English equivalent. Zurbriggen's father was a village shoemaker; he himself has been tassel-maker and smith. Yet he speaks three or four languages; he has travelled about the world, noting intelligently, and without gaping wonder, what he saw; and he has written a book, if not of any great literary brilliancy, yet quite on a level with several on the same subject that have appeared of late from the pens of Englishmen with a university degree to their names. The translation, by Miss Mary Alice Vials, appears to be adequately done; but some one might have told her that a guide's employers are not usually called his "patrons."

The late M. Émile Javelle was a young Frenchman whom circumstances brought, at the age of seventeen, to Basle, where he assisted his father for a while as a photographer. Being, however, a man of some education, he presently found more congenial employment as teacher in a school at Vevey. He was soon seized with a passion for mountaineering, and became something of a leader among the climbers of Romance Switzerland. His favourite ground was the district around the Dent du Midi and the north-eastern end of the Mont Blanc range; but he also visited Zinal and Zermatt, and duly achieved his Rothorn, Matterhorn, and Weisshorn in the days when those peaks were not the A B C of mountaineering which they have since become. He possessed, moreover, a certain literary talent, and used to describe his expeditions with a good deal of picturesque force in the *Bibliothèque Universelle*, the *Echo des Alpes*, and other periodicals. After his premature death—due in some measure to over-exertion and over-exposure in the Alps—which took place in 1883, his articles were collected into a volume, and published in 1886 under the title 'Souvenirs d'un Alpiniste.' *Alpine Memories* (Fisher Unwin) is a translation, by Mr. W. H. Chesson, of Javelle's work. Whether these papers—all more than twenty, some nearly thirty years old—were worth reproducing in an English form at this time of day may be an open question. What is certain is that if they were worth doing at all they were worth rendering in well-chosen language. Javelle seems to have paid a good deal of attention to style; Mr. Chesson varies from a literal rendering of the French—"the friends of

Javelle are not without having heard" (this, indeed, is in M. Rambert's memoir; but it will serve as an instance)—to slang like "He put in an appearance on the chain of the Grand Paradis." He even uses French forms, like "descension" and "ressault," when simple English equivalents are at hand; worse still, he borrows the French "crevasse," which has been received into English in one special signification, and uses it in a passage where something quite different is intended, and where the context may easily make it misleading to the reader. It is all very well to say "there is an idiom of individuals as well as of languages," but this is not a question of idiom. Javelle, we are told, was very particular about his French—as, indeed, any self-respecting Frenchman, domiciled in Canton Vaud, might be expected to be. If he had written in English, we may be sure that he never would have written, "The intention of a path began to outline itself on the left bank." Mr. Chesson has evidently devoted a good deal of time and research to points of no great importance occurring in the perusal of Javelle's papers—first ascents, heights, corrections in climbers' names and other small details, and the like, and has appended a vast number of notes. If he had employed his time, after the example of his author, in selecting the right word, and framing his sentences after the genius of the language he was writing in, he might have produced a book which would have been a pleasure to read.

RELIGIOUS BIOGRAPHY.

THE life of the late Bishop Edward Bickersteth, of South Tokyo, has been written by his brother, the Rev. Samuel Bickersteth, and published by Messrs. Sampson Low & Co. It is too purely an ecclesiastical record for detailed notice in these columns, but several points of interest may be noted. One is the manner in which the Bishop, sprung from a family whose name was almost synonymous with Evangelicalism of the straiter sort, was led "by his love of learning and precision of thought, his appreciation of first principles and of historical precedents," to adopt, first the position of what may be called the modern Cambridge High Church school, and ultimately a point of view differing very little from that of the early and scholarly Tractarians. Another feature to which attention may be called is the insight, worthy of an ecclesiastical statesman, which led him to perceive that the work of the early bishops in Japan would, as he expressed it in a letter to Archbishop Benson, become

"much plainer and much easier of execution when we and our clergy remember that the great end of our planting a Church in Japan, is that there may be a Japanese Church, not an English Church.... Any aiming at a different end will only reproduce in the next 200 years the miseries which have arisen from the Italian Church, in the days of her prosperity, having determined to be the Church of other lands."

So, though he did not think the time had yet come to consecrate a Japanese bishop, he was ready to hope that it might not be very far distant; and so, too, in the constitution and canons drawn up mainly under his influence for the "Nippon Sei Kōkai," or Church of Japan, all possible local liberty, consistent with the maintenance of its communion with the English and American Churches, is allowed for. It is pleasant to see how thoroughly the Bishop identified himself with his flock, actual or potential. He took a deep interest in the war with China, and sympathized cordially with the Japanese in their victory. Nor would he make any difference in his treatment of English and native clergy, with the result that the latter "were very much more disposed to consult him on all points and to accept his guidance than if there had been anything tutorial in his manner of dealing with them." Whatever may

be the future of Anglican Christianity in Japan, there can be little doubt that Englishmen who work in Bishop Bickersteth's spirit and with his methods are contributing largely to the permanence of friendly relations between the races.

A biography of *Elizabeth Pease Nichol*, from the pen of Mrs. Stoddard, has been included in the series of "Saintly Lives" (Dent), which Mr. R. F. Horton edits. Though it contains too many descriptions of public meetings, the book is a fairly readable record of a various and energetic career. Mrs. Nichol was better known to the past generation under her maiden name, and as the helper of her father, Joseph Pease, the philanthropist. There was scarcely a useful cause with which the pair was not identified, and they made many interesting friends—Garrison, Wendell Phillips, and Kossuth, for example. Mrs. Nichol, besides being an excellent woman, had a clear and masculine judgment. Her biographer might possibly have made a little more of her gradual breach with the Society of Friends, a process which became complete when she was married to Prof. Nichol, one who was not of the community. We may also note several allusions to another person of consequence who had to resign his membership, namely, Mr. W. E. Forster. He appears in this volume as an enthusiastic and mildly jocular correspondent about good works with the Pease family.

Mr. J. S. Drummond has published *Charles A. Berry, D.D.: a Memoir* (Cassell), a little monograph written with discretion and good taste. Dr. Berry was not a man possessed of much erudition, nor, apparently, of much originality, but he was a born orator, and exercised a strong influence among the Congregationalists. His eloquence filled his own chapel, and any other at which he preached, and he was unselfish in his aims and untiring in his efforts to serve others. He was, too, a keen politician, and his death was, it would appear, due to the excitement of a Parliamentary election at Wolverhampton. His heart had been in a precarious state for several years, but he could not be induced to be cautious, although he had many warnings.

Hinds Howell: a Memoir (Norwich, Goose; London, Parker), is the work of a daughter, but it is unusually free from the faults of filial biography. Canon Howell was a notable man, neither a great theologian nor a scholar, but an admirable organizer, a man of indomitable will, and a parish priest whose care for the poor was exemplary. He was a stout Tory, yet in Poor Law matters he was a bit of a Socialist, and boldly carried his ideas into practice as chairman of a rural union, "my guardians," as he called them, submitting without a struggle to a man born to rule. He was also a good friend to education. When he entered on his first curacy he found no school in the parish, and the squire refused to grant a site, so he collected the children in his dining-room, and was his own schoolmaster, till the squire relented and gave a piece of ground and materials, while the vicar and his energetic curate paid the cost of the erection of the building. The preface by Dean Goulburn is a mystery to us. It speaks of Canon Howell as dead, and yet it was written, if the date is to be trusted, three years before that event.

ORIENTAL LITERATURE.

IN *Ezotica and Retrospectives* (Sampson Low & Co.) Mr. Lafcadio Hearn shows himself at his best. He is more subdued than is his wont, and indulges less freely in excessive laudation and needless disparagement. The chapters on "Insect Musicians," on the "Literature of the Dead," and—oddly as it may sound to us—on "Frogs," are among the most delightful of all his writings. The key-note of all is struck in the pretty stanza that heads the first of the three:—

Mushi zo mushi!
Naite ingwa ga
Tsukuru nara!
Insect, O insect!
Singing fulfil you
Your fore-life and all-life!

The translation is ours. The fondness of the Japanese for many kinds of chirping insects, which they keep in little bamboo cages, is one of the prettiest of the surviving echoes of the past. The plaintive little cry satisfies the curious melancholy that characterizes the reflective moods of the lieges of Mutsu. In the long series of changes that is to end in perfect Buddha-forms there is hope always, but always tinged with the sadness of vague memories of past pains and the resigned dread of sorrows to come, one knows not how oft to be repeated ere in *nirvana* all earthly moods are lost. There is a regular trade in these tiny songsters, of the history of which Mr. Hearn tells the pleasant story. There are some fifteen varieties, of most of which woodcuts are given. The very names of many are in themselves musical: the *kane-tataki*, or bellringer; the *suzumushi*, or tinkler (mentioned in Japanese *uta* or poems of the tenth century); the *hataori*, or weaver, so called from its to-and-fro motion; the *kirigirisu*, or *kling-klinger*, one of the best known, so named in imitation of its note; the *kutsuwa mushi*, or bridle-bit insect, named after the jingling sound it produces resembling the ringing tinkle of a bridle-bit. The last named is the theme of a dainty song:—

Waga seko wa
Koma ni makasete
Ki ni keri to
Kiku ni kikasuru
Kutsuwa mushi kana!
Ah my husband!
On his horse hither riding
He comes, he comes,
I hear the ring of his bridle. Alas! I hear
But [the ring-a-ring of] the kutsuwa [insect]!

The translation again is our own, somewhat more faithful, we venture to think, than Mr. Hearn's rendering. With the Buddhist to die is to live—"shindareta koso ikitare"; one does but pass from life to life, from the fore-life to this, from this to the after life, in almost endless succession, till every accident is shed and existence is merged in *nirvana*. The Japanese care tenderly for their dead—for a generation or two at least—and the inscriptions on their tombstones are often most touching. In old Japan every Japanese was born a Shintoist, lived as a Buddhist, a Confucianist, or a Shintoist, but was buried as a Buddhist. Hence the graves are all Buddhist in character. The written memorials, however, are rarely, if ever, intelligible, save to somewhat advanced Buddhist scholars; Buddhist Chinese or altered Sanskrit is caviare indeed to the general. Mr. Hearn has given translations of many of them. They are short, and savour somewhat of unreality, but—to those who know the inwardness of Japanese life—are not wanting in a sort of sincerity, and are always unaffectedly human in tone. One of the best, perhaps, is the following: "The Believer (Effective Benevolence), hearing with pure heart the supplications of the poor, dwells in the mansion of the virtue of Pity." The frog is often enough the theme of the Japanese poet, who never sings *arma virumque*, nor tunes his lyre—unless in obscure corners—in the courts of Love:—

Te wo taute
Uta moshi-aguru
Kawazu Kana!
Leaning on his paws,
He lifts up his voice and sings—
Oh! 'tis the frog.

The most melodious of these Rans is the *kawazu*, now generally known as *kajika*. They are kept as domestic pets, and sold by the insect merchants. Their note is of a melodious, bell-like character. These amenities of old Japan surviving into the present day may appear trivial to us, accustomed to stronger and less dainty forms of enjoyment; but they are

very real, even to the foreigner who is imbued with the Japanese spirit. The present writer has listened for hours to the *koku*, or single-stringed fiddle, in the guest-rooms of ancient monasteries nestling on the slopes of high hills overlooking far inland lakes, with a sort of long-drawn ecstasy not imaginable under Western skies, and drunk in with a delight scarcely of this world the mingled music of *mushi* and *samisen* brooded on the broad murmurings of croaking valleys; and he is grateful to this little book for the memories of many faintly exquisite pleasures which it brings back to his mind.

Transactions and Proceedings of the Japan Society. Vol. IV. Part III.—This number of the Japan Society's *Transactions* is an extremely interesting one, containing, as it does, ten papers of first-rate importance, and two mountaineering sketches very attractively written. Mr. Gowland's description of the dolmens of Japan and their builders is largely a reproduction, it is true, of his elaborate essay printed in the fifty-fifth volume of *Archæologia*, but he has arranged his materials after a somewhat different and perhaps less technical fashion. It is curious that, even in the matter of such ancient structures as dolmens, there was something of that approximation to the West which the nineteenth century has so greatly developed in Japan. No dolmens have been found in China nor in Central Asia; it is not until we reach the shores of the Caspian Sea that traces of them are met with, and those familiar to the archæology of Western Europe most resemble the dolmens of Japan. The Japanese dolmens may be arranged generally in two classes: those which are merely *altes couvertes*, and those which have a terminal chamber entered medially or laterally, or two chambers. They are principally found in those tracts of Japan which tradition points out as the seats of the earliest conquests of the Koreano-Japanese invaders, who raided the country from about the beginning of the Christian era onwards, and the position of the larger mounds affords a clear proof of the independence of the original settlements—the idea of a *tenshi* or *mikado*, or imperial overlord of divine descent, being a purely Chinese notion, introduced with the letters and acts of the Middle Kingdom about the fifth or sixth century. A kind of tumulus which seems to be peculiar to Japan consists of a higher circular mound combined with a sort of trapezoid elevation, of which the long axis is the produced diameter of the mound. Such barrows are known as imperial mounds, and are usually regarded, but without sufficient authority, as the burial-places of early mikados. Most of these mounds are surrounded by a wide moat, and the edges of their summits, terraces, and moats are lined with the curious terra-cotta tubes known as *haniwa*—an expression of which the etymology is unknown—about 1½ ft. deep by something over 1 ft. in diameter. These may have been merely supports, or possibly representative of the *ningyô* or terra-cotta images which are supposed to have replaced the retainers slain in primitive times to attend upon their lord after death as during life. Sarcophagi, swords, armour (sometimes elaborately decorated), curious copper shoes, horse gear, including stirrups (which seem to show that these were known in the East long before they were used in Europe), beads of glass, chalcedony, &c., coarse pottery (strangely resembling in form the cups, bowls, and vases found in early Italian tombs, and well represented in that most interesting museum the Casa del Papa Giulio), are among the contents of the chambers; but no inscriptions or pictorial representations of any kind have been discovered. Mr. Gowland has examined over 400 of these ancient burial-places, none of which can be attributed to the Ainu aborigines, and surveyed some 140 of them. Read with his paper in *Archæologia*, the present essay affords a most trustworthy

and ample account of these interesting remains of early Japanese society. The second article, on Japanese sword-blades, is of too technical a character to consider here. It is full of learning, and remarkable as the work of a veteran collector, Mr. Gilbertson, who, we believe, has entered upon his fifth score of years. We venture to hazard a doubt whether the manufacture of the ancient sword-blades was not rather a marvel of patient hammering than of craftsmanship; nor do we feel certain that the Japanese blade is in any respect superior to good examples of Malay and Moslem smith-work. The romance of the Japanese sword that lasted down to our own days was peculiar to Dai Nippon. It has utterly disappeared now, and its rapid extinction is, perhaps, a proof of the artificial and unreal character of what may be termed the later *samurai* phase of old Japanese civilization. It is regrettable that the two mountaineering narratives are disfigured by the hyperbolic language which threatens to become characteristic of the Japan Society, much as if the Japanese ate, drank, and slept after a manner superhumanly superior to that of other folk. No true student of things Japanese—Sir E. Satow, Prof. Chamberlain, or Dr. Aston—ever writes in this fashion. In this connexion we may make a protest against the absurd misrenderings, so common in European works, of Japanese honorifics, which are, after all, mainly a Chinese mode. The honorifics *o*, *on*, or *go* are constantly translated "your honourable" or even "your august." The first two words originally signified "big," "great"; the last expression is equivalent to "royal" or "imperial"; but in ordinary modern conversation all three largely replace the pronoun of the second person, and really mean to the Japanese little more than *vous* or *Sie*, instead of *tu* or *du*, with the addition of "Monsieur" or "Mein herr," to the Frenchman or German. Thus to render *o koton* by "august boots" is mere absurdity; the meaning is "your boots, sir," or "the gentleman's boots," or, if the traveller likes it better, "my lord's" or "your" or "his lordship's boots"—this and nothing more. The politeness, the over-politeness of Far-Eastern speech lies rather in Chinese expressions, ridiculous in themselves, but used as mere marks of a servile courtesy descended from the flattering language of the Court—marks of which the literal meaning is often unknown to the speaker and always disregarded by him.

Among the many publications which recent years have added to the extensive stock in memory of FitzGerald's particular Persian poet, none should be more practically useful to the student of the subject than the slender and graceful volume with which Mr. Heron-Allen has supplemented his translation of the Ouseley MS. in the Bodleian Library at Oxford. It offers to the reader's consideration a carefully prepared exposition of each of the hundred odd quatrains contained in the most popular of English versions, and by the openness of its method it invites the criticism of Persian scholars, which may not be wholly favourable. As expressed in the title-page, we have before us *Edward Fitzgerald's Rubâ'iyât of Omar Khayyâm with their Original Persian Sources*, collated from his own MSS., and literally translated by Edward Heron-Allen (Quaritch); and the author summarizes the result of his labours as follows:—

"Of Edward Fitzgerald's quatrains, forty-nine are beautiful paraphrases of single quatrains to be found in the Ouseley or Calcutta MS., or both. Forty-four are traceable to more than one quatrain, and may, therefore, be termed 'the composite' quatrains. Two are inspired by quatrains found by Fitzgerald only in Nicolas's text. Two are quatrains reflecting the whole spirit of the original poem. Two are traceable exclusively to the influence of the Mantik ul-fair of Ferid ud-din Attâr. Two quatrains primarily inspired by Omar were influenced by the Odes of Hafiz: and three which appeared only in the first and second editions, and were afterwards suppressed by Fitzgerald himself,

are not—so far as a careful search enables me to judge—attributable to any lines of the original texts."

Whinfield, in the introduction to his able translation of five hundred *rubâ'iyât* published in 1883, shows clearly and concisely good cause for preferring English verse to prose in the execution of his task. We believe that the majority of capable and impartial critics will accept his ruling. The genuine poetry and striking originality which characterize FitzGerald, while admitted on all hands, need not, we think, deter succeeding Persian scholars from doing their best when following in the steps of that remarkable adapter. Nor do we quite appreciate the logic of Mr. Heron-Allen's modest plea, that his own "excessive baldness" of rendering has been intentional, because he "deemed it better to put before the lovers of FitzGerald's poem the closest and most unpolished English rendering, rather than to attempt to clothe the literal meaning of the originals in graceful phraseology." Without maintaining that he has acted in strict accordance with his profession, we fail to see occasion for making a virtue of "baldness." In Whinfield's five hundred quatrains above alluded to a goodly number might be found which are not only literally accurate interpretations of the text, but also are in themselves, in almost every sense of the word, poetical.

Oriental Wit and Wisdom; or, the "Laughable Stories" collected by Mar Gregory John Bar-Hebraeus. Translated from the Syriac by E. A. Wallis Budge. (Luzac & Co.)—In the preface to the present publication the satisfactory remark is made that the volume containing both the Syriac text and the translation, published a few years ago (see the notice in the *Athenæum* for March 13th, 1897), "has been well received both in England and on the Continent," and that "in answer to many requests from students of literature generally," Messrs. Luzac & Co. "have decided to issue the English translation of it separately in a handy form." In such circumstances the new volume is likely to succeed, and we need only add that, although many of the sayings are (partly in Mr. Budge's own judgment) at war with the finer æsthetic taste of the present day, the collection is fairly representative and of considerable value. Of some special interest appears to us to be the twentieth chapter, "Physiological Characteristics described by the Sages."

TRANSLATIONS OF FOREIGN FICTION.

The Nameless Castle: a Novel. By Maurus Jókai. Translated from the Hungarian by S. E. Boggs under the Author's Supervision. (Jarrold & Sons.)—The novels of Maurus Jókai are making their appearance one after the other in the English language. To judge by some expressions used, we are inclined to think that in this instance the translation comes from America. We have on previous occasions given our opinion of Jókai in these columns. He constructs his plots skilfully, his descriptions are picturesque, and his tales are amusing. More than this we cannot say, except that he commands a gorgeous Oriental diction. The present story opens in Paris, where we are introduced to a wonderful company of female spies, called Cythera's brigade; but the scene of most of it is in Hungary, and in a castle on the shores of Lake Einsiedel, where a mysterious man lives, who has a more mysterious little girl with him. We must leave our readers to unravel the plot for themselves; in novels of this kind, if you know the story beforehand, there is nothing to read. Finally, after the death of the leading characters, the castle itself is swallowed up by the lake which has long been slowly encroaching on its shores. It goes gradually, like the church at Reculvers—or perhaps we might better compare it to the weird House of Usher of Edgar Poe—and nothing is

left. We might almost fancy that Jókai had taken his idea from the American author.

The Diary of a Superfluous Man, and other Stories. By Ivan Turgenev. Translated from the Russian by Constance Garnett. (Heinemann.)—The five stories contained in this volume belong to the earliest period of the literary activity of Tourguénief; in fact, one of them, 'Andrei Kolosov,' was his first tale. They are fresh and vigorous, and have the stamp of youth upon them. The men and women are of the types which the great novelist loved to draw. No one is fonder of making the main facts of life depend upon trivial incidents; no one sketches the fatalism in our existence with a more disdainful realism. In 'The Diary of a Superfluous Man' the hero is baffled at every step of his career. In 'Yakov Pasinkov' misunderstandings of a petty nature wreck people's lives; and in 'Andrei Kolosov' and 'A Correspondence' what seem great and noble attachments are ruined by trivial and unworthy passions. The last two of these tales remind us of 'Spring Torrents,' which has already been translated by Mrs. Garnett. The moral may be expressed in the words of Tennyson:—

We are puppets, man in his pride and woman fair in her flower.

The deathbed scenes are drawn by Tourguénief with appalling realism. The advice at the conclusion of the last tale is wonderfully pathetic and suggestive:—

"Remember life deceives all but him who does not reflect upon her, and demanding nothing of her, accepts serenely her few gifts and serenely makes the most of them. Go forward, while you can. But if your strength fail you, sit by the wayside and watch those that pass by without anger or envy. They, too, have not far to go."

We have nothing but praise for Mrs. Garnett's version, and hope that these translations may drive most of their rivals out of the field in this country. Here and there a note might be supplied, as on "Repetilov" and "Fet." On p. 309 it should be "in the Chiaja" (a street in Naples); as it stands in the translation it looks as if some town or village were specified.

SCHOOL-BOOKS.

The Tempest. Edited by R. Brimley Johnson. (Blackwood & Sons.)—The notes are brief and sensible, and, so far as we have tested them, miss no points worth explanation. There is a glossary too. With no wish to insist on an overdose of derivation, we think it would be of much assistance to a learner if he were told not only that "quaint Ariel" does not mean "curious Ariel," but also the French and Latin sources which serve to fix a meaning now obsolete. It is pleasing to find that many of the gratuitous improvements of the annotators of Shakespeare's text find no recognition here.

Poems of Catullus. Selected and edited by H. V. MacNaghten and A. B. Ramsay. (Duckworth & Co.)—The authors say that the preparation of this edition has been a labour of love, and perhaps for this reason it possesses a freshness which is striking in a modern school-book. More of Catullus is printed than has been seen the light before in school-books. Is it necessary in the 'Sirmio' poem to take "domi" in the last line to mean the home of the waves, as well as the home of the speaker? It is an unsound principle not to indicate divergences from the text by some mark. Such must occur in an author so ill preserved as Catullus, but noted they should be. Some mention and explanation of Horace's

Nit præter Calvum et doctus cantare Catullum should have been made in the introduction. The notes are wisely brief and not overloaded with references to sources ordinarily inaccessible.

Demonstrations in Greek Iambic Verse. By W. H. D. Rouse. (Cambridge, University Press.)—Recently we were able to notice

favourably Mr. Rouse's Latin verse book, in which he showed the process of selection and reflection which results in what is usually known as a "fair copy." He has now produced a book of the same sort dealing with Greek iambs. The introduction finds it "a curious fact" that a boy loses by giving up verse, and rarely writes so well in prose as the boy who does both. The reason is surely clear, that verse gives more vocabulary, the exigencies of metre often demanding a search for more than one word, whereas the first to hand is enough for the juvenile prosaist. The introduction is full and instructive. Repetition of words is a useful expedient one hardly ever sees even in the work of the best composers. In some of the renderings other ways and words suggest themselves. Thus in

Peace, and be wise; no gods love idle speech,

σπουδαίως ἢ γλωσσαλία occurs to us as the right word, and more suitable here than in a line of the same piece further on. Mr. Rouse has written with care and judgment, and his work ought to be decidedly useful to teachers.

We have received several volumes of "Bell's Illustrated Classics," among which are *Cæsar, Book II.*, edited by A. C. Liddell; *Ovid, Metamorphoses, Book I.*, by G. H. Wells; and *Livy, Book IX., Chaps. I.-XIX.*, by W. C. F. Walters. The special feature of these books, which is the illustration of objects of war, soldiers, &c., is commendable, and will help boys to realize that the Latins really wrote sensible narratives, not mere strips of verbs and nouns with no special meaning. The editions all have vocabularies, and are meant for lower forms. For this purpose *Livy* is, we think, too hard an author. Mr. Wells annotates *Ovid* sensibly, but a little drily. Mr. Liddell's 'Cæsar' is useful as laying special stress on grammatical points.

Cæsar: Gallic War, IV., V., is also edited by St. J. B. Wynne Willson in the series of "Blackwood's Classical Texts." Here, too, illustration has done much to make the narrative clearer. Originality of annotation in so hackneyed a field is impossible. The introduction is poor. We observe that Mr. Stock's recent and not very adequate edition is quoted, and that here, as there, no proper indication is made that Cæsar's 'Commentaries' were not a plain unvarnished narrative, but meant to serve a political purpose as an able defence of his doings. That he did, for his apparent simplicity, set out to clear himself, close students of his work ought to realize. It is a little odd never to find the relations of Catullus with Cæsar touched on in these editions.

Siepmann's Advanced Series: Cœurs Russes. Par le Vte. E. M. de Vogüé. Edited by Eugène Pellissier. — *Siepmann's Elementary Series: Le Tour du Monde.* Par Jules Verne. Adapted and edited by L. A. Barbé. (Macmillan.)—M. Siepmann's apparatus is becoming oppressive by repetition. It is absurd to introduce the general preface and the appendices in every volume, as an intelligent teacher who has seen one volume can draw up similar appendices for a new text. On the other hand, M. Pellissier's notes are above the average, and M. de Vogüé's sketches are pleasantly written, and may interest intelligent boys in the upper forms. The choice of the 'Tour du Monde' is happy, and it has been carefully abridged. A separate vocabulary introduced for boys, however, is a mistake. Boys should be accustomed to use a French dictionary as soon as possible after they have become able to translate easy sentences.

Dent's German Reader. By S. Alge and Walter Rippmann. (Dent & Co.)—This is particularly good, plain, and practical, as a book founded on the "neuere Richtung" ought to be.

Arnold's French Reading-Books: Un Drame dans les Aïrs. By Jules Verne. Edited, with Notes, Vocabulary, &c., by J. G. Lloyd Jones. (Arnold.)—Mr. Jones's notes are good, but his

vocabulary is bad. The little tale he has selected is simple and pleasant.

The Tutorial Handbook of French Composition. By Alfred Mercier. (Blackwood.)—This volume is intended for candidates for examinations. It may possibly help those who have to teach themselves.

Gems of Modern French Poetry. Compiled by Jules Lazare. (Hachette.)—M. Lazare's selection is judicious, and his brief remarks on French versification are helpful, but his 'Phraseological Vocabulary' is not to our taste.

KLONDYKE IN AMERICAN LITERATURE.

The Trail of the Goldseekers (Macmillan & Co.), Mr. Hamlin Garland's account of his adventurous travels towards the Klondyke gold country, is a very good bit of description. He travelled merely as an observer, and he did not go to the end, but he did enough. His terse and graphic account of his journey is probably the best thing of the kind that has been published. In direct statement it leaves nothing to be desired, and from a literary point of view it shows the value, and one may say the beauty, of studied simplicity and clearness. At times one fancies and hopes that he had Defoe's style in his mind. To beguile the tedium of some of his long days' rides he composed verses. He may easily be forgiven, but he would have done better if he had forgotten these compositions, and had not broken his excellent prose chapters with epitomes in verse. The prose is good, but the verses are poor. The account of his favourite horse is managed with masterly skill. It is in given in such a way as to disguise any studied attempt at effect, but it serves the purpose of a plot and holds the sympathetic reader's interest. It may be unnecessary to say that Mr. Garland's book does not encourage one to go and do likewise.

Two Women in the Klondyke (Putnam's Sons) is a work from the pen of Mary E. Hitchcock. Mrs. Dyer, to whom the work is dedicated, has written a few lines, from which we learn that Mrs. Hitchcock is the widow of a commander in the United States navy, and is "herself descended from Lord Fitzgerald." This recalls the curious description of Robert Boyle, who was said to be "the father of modern chemistry and brother of the Earl of Cork." Mrs. Hitchcock's companion was Miss Edith M. Van Buren, great-niece of the President, and daughter of the general of that name. Mrs. Dyer vouches for the two travellers having been "born and reared in luxury and refinement." They did not leave luxuries behind them when they started for Dawson City. They provided themselves with the largest tent that had ever been seen on the banks of the Yukon; they had ample supplies of good things to eat and drink. They had a graphophone, a "criterion" (which we take to be a sort of barrel-organ), materials for producing light from acetylene, a zither and a mandolin, a parrot, two canaries, two dozen pigeons, and two Danish boardhounds, named Queen and Ivan. Both ladies endured some discomforts and annoyances, but their lives were comparatively uneventful, and not unpleasant, in the wild northern region where they spent three months in the summer of 1898. One of Mrs. Hitchcock's hardships occurred at St. Michaels, where she had some trouble in finding the Custom House officer. Her search for him was because,

"as our Government does not take our word, even under oath, it would be necessary for me to have my sealskin wrap stamped before going into British territory, in order to prove on my return that I was not swearing falsely as to having been its lawful possessor before crossing the boundary line."

We infer the "Two Women in the Klondyke" would admit, in language which is familiar; them, that on the whole they had a "good time." It is true they had trouble with a cook, and the ice cream was not always perfect; but such entries as the following convey an impression

of enjoyment: "Edith had a nice dinner ready for us, her fish with sauce hollandaise being delicious." Mrs. Hitchcock carefully noted the events of each day and all the remarks which she heard. She gives the reader pieces of information which are not of general interest, such as that she is always thirsty, and requires to drink water at short intervals; that her hands are very small, and that she is very careful in "manicuring" her finger-nails. She had an attack of the gold fever, and staked out several claims, and had a house built for herself on the spot where her tent had stood. Her picture of life in Dawson is minute, but unattractive. Her words and phrases are sometimes peculiar. She writes "rotted" fish instead of *rotten*; "some had grips so heavy" may be interpreted for the English reader to mean that the handbags were heavy. When a person has failed to call upon her he is said not to "materialize." Mrs. Hitchcock wore "muck-a-lucks"; what they are we shall not attempt to guess. A man told her in proof that the climate was bearable in winter that his wife sometimes went out "with only a little fascinator on." Here, again, curiosity is excited, but not gratified. The many illustrations help to make the book interesting.

NAVAL LITERATURE.

At School and at Sea; or, Life and Character at Harrow, in the Royal Navy, and in the Trenches before Sebastopol (Murray), is virtually a volume of the boyish reminiscences of a retired naval officer, who veils his personality under the pseudonym of "Martello Tower." It is no part of a reviewer's business to reveal the author's secret; but the veil is so thin that no one who is sufficiently inquisitive can experience any difficulty in fitting proper names to the ships and persons mentioned. The reminiscences are chatty and pleasant, but will be more interesting to the author's old messmates than to the general public. Many of the anecdotes, however, have an existence quite independent of the author's career, and are considerably older than he himself. It was, for instance, in 1824 that Sir John Phillimore gave his chaplain an acting order as Bishop of St. Michael's, and sent him ashore to consecrate a burial-ground. It was scarcely necessary to dress up such a well-known story as "Capt. H. was directed by the commander-in-chief to construct a cemetery on a small island in the Indian seas for the use of the fleet." As the author regrets that he is unable to give further details, we may add that the ground was, in form at least, consecrated; and on the acting bishop's return to the ship Phillimore tore up the order, and reduced the bearer of it to his former rank of naval chaplain. Another time-honoured, but absolutely true story included here tells how the mate of the maindeck of a line-of-battle ship in the Mediterranean prepared for divisions one Sunday morning, and how years afterwards, when a commander, he was driven out of the opera at Malta by loud cries from the gallery of "Who whitewashed the goose?" In one case where the author mentions real names, and speaks of "heavy wooden collars of twenty-five or thirty pounds, padlocked round a man's neck, inscribed with *Thief, Skulk, &c.*," as "Boyd's collars" and "Codrington's cravats," we venture to think he has been misinformed. In the late forties and early fifties the names of Codrington and Boyd were not loved by midshipmen; but "Martello Tower," who was then some twelve thousand miles distant, could have no personal knowledge of the discipline of the Thetis.

Our Navy for a Thousand Years, by Capt. S. Eardley Wilmot (Sampson Low & Co.), is, in many respects, a disappointing book; it is one of which the author might properly say

— Video mellors proboque,
Deteriora sequor.

He implies in his preface a wish to trace the connexion between our naval history and the general history of the country—to show the policy which inspired certain actions and led to certain results. What he has done is to write what can only be considered a better kind of boys' book, which pictures and binding seem to show it is intended to be. Of such books there are already plenty; another was certainly not wanted. Capt. Wilmot knows very well that the great battles—glorious incidents in our history as many of them are—are but a small part of the share which the navy has had in building up the empire; but the interest of this book is almost entirely in the battle pieces, such as by their brilliance have the most catching interest being selected, and those which are more useful than ornamental omitted. To the familiar story of the Nile or Trafalgar eleven pages are allotted; the fatal battle off the Chesapeake on September 5th, 1781, is not even mentioned. The last fight of the *Revenge* and the death of Sir Richard Grenville are told in four pages and a half; the commercial struggle which led to the war of Jenkins's ear is hinted at rather than described in six lines. The war of 1726, which more clearly than almost any other illustrates the importance of sea-power, is passed over with a few words. We are told that "Hosier with a squadron went to the West Indies"; but of the "policy" which sent him there—not a word. What we have said relates to the character of the book; but, even taken as it is, the execution is very faulty. There are naturally but few details, but those are frequently wrong. Here is one instance, out of which some capital is intended to be made:—

"During the three years previously [before 1588] five new ships had been added to the navy. These were the *Ark* [1587] and *Victory* [1586] of 800 tons; the *Bear* [1584] and *Elizabeth* [1589] of 900 tons; and the *Triumph* [1581] of 1,000 tons."

We have added in brackets the date of their several appearances on the list of the navy. "Less modern were the *Bonaventure* [1561], *Rainbow* [1586], and *Vanguard* [1586], of about 600 tons." Blunders of such a distinctly nautical character ought not to have been set forth by a captain of the navy.

The contrast between the eloquent speeches at the Hague of M. Bourgeois, the French plenipotentiary, and the argument of M. Lockroy in the introduction to his *La Défense Navale* (Paris, Berger-Levrault & Cie.), is striking. The late Prime Minister of France at the beginning of 1899 looked forward to a reign of peace, and the late Minister of Marine, though a civilian, evidently looks forward to great wars. M. Lockroy's book is of interest to us in Great Britain, as it is against us that he expects that his country will have to fight. The author is of opinion that Australia is on the point of leaving us, while Canada threatens to fuse herself in the United States, and India may become the prey of Russia. We, therefore, are seeking new fields, and our journalists and orators last year asked as the result of war with France the addition to our empire of Tunis and of Indo-China. It is, of course, the case that if we have war with France and her battleships will not come out to be sunk, we shall have to menace her overseas possessions, but the Regency of Tunis evidently could not be held by us unless Algeria also was conquered, and Indo-China without India does not tempt us. The destruction of Bizerta by an expedition, contemplated in other passages by M. Lockroy, would be a means of securing peace, not permanent conquest. In his introduction M. Lockroy declares his continued adhesion to the theories of the late Admiral Aube, but in the body of his book he shows a wish also to fit out a fleet of great battleships similar to our own. Throughout his book he takes no account of Russia, and when he resorts to figures he makes out his case by omitting her. The volume is mainly concerned with the problems of a single-

handed war with the United Kingdom, but it is not thought out: all it, in fact, does is to help us with a good many details. M. Lockroy, for example, describes the steps taken on each of the two recent occasions when the French Government were convinced that we intended to attack them. The most serious of M. Lockroy's errors is his continued acceptance of the exploded idea that naval bases command seas. At p. 6 he declares that Corsica and Bizerta "assure to us the possession of the Western Mediterranean." At p. 107, "The line Bizerta, Porto-Vecchio, Toulon, blocking the Mediterranean, would assure to us an incontestable supremacy." At p. 424, "To abandon Bizerta is to renounce Tunis, perhaps Algeria—certainly the Mediterranean." Yet at p. 167 we read, "The master of the seas can do anything; he can dare everything; he can bring every enterprise to a successful issue." "The master" in question in this passage is Uncle Sam in the later stages of his war with Spain. But he did not "command the seas" by "naval bases"; he triumphed only by his superiority at sea. Detached points of interest in the book before us are the demonstration that France is short of lieutenants, although she has far more than we have in proportion, and almost as many absolutely; and the proof, on the other hand, that she has a trained naval reserve of men of 80,000, of whom 56,000 are at once available, while only 26,000 can possibly be employed in the fleets of France. The 30,000 available for whom there is no room form "the lost army corps" of French military writers. We note, as regards other matters, that the pledge, long since broken, not to fortify Bizerta is called "an unfortunate phrase." Future French ironclads are to have sufficient coal-space to be able to reach Saigon by coaling only at Dakar-Gorée and Diego-Suarez. How they are to escape capture we are not told. A passage on the wickedness of sacrificing the French army by giving commands in a war with whites to generals whose training has been in native wars has some interest for ourselves in relation to South Africa (p. 319). We observe that M. Lockroy does not appear to know the nature and result of the "submarine" experiments of the United States; also that he says that New Caledonia can be defended by mine-fields. It is probable that he is aware that New Caledonia would be an easy prey for the Australians, and wishes to discourage the throwing away of money upon the group. But some of M. Lockroy's favourite "bases" are not much more safe. The English words employed have not been "checked." "Defens-Naval-Acts" is the phrase used for our Naval Works Acts; and we find "oak" for oak, "Didio" for *Dido*, and "Dwonport" for Devonport. M. Lockroy shows the usual French credulity with regard to our deep wickedness. The recent distribution of British money in Ushant is entirely caused by our desire to obtain it as a base; and the investigation of the British Association into the flight of migrating birds is to him a blind for placing in Ushant observers to note the French military preparations there.

OUR LIBRARY TABLE.

MESSRS. G. P. PUTNAM'S SONS publish, in the "Heroes of the Nations Series," an excellent life of *Bismarck*, by Mr. James Wycliffe Headlam, which comes as a relief after the last two volumes on Bismarck that we have had to notice. It is a pity, however, that the author should think it necessary to say in his preface that the value of Busch's memoirs has been much exaggerated. But on no other point do we seriously differ from him, and when we test him by careful examination at the two points where most writers of modern history go wrong—namely, the origins of the war of 1870 and the history of the war scare of 1875—Mr. Headlam is conspicuously superior to recent writers. In

the account of the negotiations between Austria and France, in preparation for the attack on Germany, Mr. Headlam skips from 1868 to 1870 when he says that negotiations were entered into for military alliance, and a special envoy, General Lebrun, sent to Vienna. The autumn of 1869 should have been remembered, and the first visit of the Archduke Albert to Paris, at which the arrangements for General Lebrun's journey were made. Mr. Headlam minimizes what occurred by speaking of the arrangements as being made "in case of war," and by adding that no treaty was signed, but that "it was an almost understood thing that sooner or later an alliance," &c. Now it was much more than an almost understood thing. We know that the war was settled to begin in May, 1871, and although the Emperor of Austria had all along made it a condition of his military alliance that war should not be begun in any year as late as the July which was ultimately forced on as the date by Bismarck's action, yet when he had to tell the Emperor in 1870 that he was not ready, his letter began with the words "Faithful to my engagements," and thoroughly admitted their existence. Neither do we agree with Mr. Headlam that Bismarck's original intention in the Hohenzollern candidature may not have been to use it as a means of bringing about war with France. Bismarck was certainly acquainted through the Hungarian ministers with the military arrangements between France and Austria in 1869, and must, at all events, from that time have been searching for the cause of the war in which he had undoubtedly decided to anticipate the French. We repeat, however, that the main line of our author is thoroughly sound, and that his book is a vast improvement on the works in the English language which have gone before. In the plate of the painting of the 'Proclamation of the Empire' the words "Emperor of Germany" are used for "German Emperor."

Calendar of the Records of the County of Derby. Compiled by the Rev. J. Charles Cox, LL.D. Published by order of the County Council. (Bemrose & Sons.)—If every county in England had had its local records as well catalogued and indexed as Derbyshire has, there would have been no need for the committee recently appointed by the Treasury to inquire into the state of such documents and the best means for their preservation. The County Council of Derbyshire will have no difficulty in responding to the admirable circular issued by that committee. In the volume before us we have a most useful supplement to Dr. Cox's valuable work 'Three Centuries of Derbyshire Annals.' That work was full of interest to the general reader. This volume will appeal to few others than the local topographer and genealogist; but for them it will be indispensable. The 'Calendar of Deeds' is the only portion of the volume to which the term "calendar," as now understood, can be applied. Other series of the county records are set forth in tabular form, with names of persons, places, and dates, or else in bare lists, sometimes only in lists of sections, as with the 'Sacramental Certificates.' These often contain distinguished names, and more space might have been given to them. Even a tabulated statement—especially as Col. Colville's MS. calendars of a portion of these documents are noted—would have been of more value than some of the lists here given. But Dr. Cox has done so much excellent and enduring work on the Derbyshire records that we make this grumble with some compunction. This catalogue is clear and comprehensive, and the printing is most satisfactory. In such a mass of figures mistakes will occur, as on p. 377, where the registers in locker 76 are described as of "Southern Division, 1895 to 1873-4." No searcher in the Derbyshire records need have any difficulty in finding any particular paper with this guide by Dr. Cox in his hands.

MRS. MILLS seems to have had some difficulty in making up her mind what to entitle her biography of her husband. We are presented with *From Tinder-Box to the "Larger" Light*, also with *Threads from the Life of John Mills, Banker (Author of 'Vox Humana'), Interwoven with some Early Century Recollections by his Wife (Sherratt & Hughes)*. This copiousness of nomenclature is followed by a corresponding prodigality in the use of materials. Mrs. Mills's record of her husband's honourable activities would have been all the better for compression, and some poorer verse might have been omitted altogether. Still, some of the correspondence is uncommonly interesting, notably that with W. S. Jevons. His adaptability and his curious "viewiness" cause that clever man's letters to be well worth reading. Mills was, besides, on intimate terms with Alexander Ireland and other members of the *Examiner* staff, whose names have not been wholly forgotten in the bustling Manchester of to-day. The irrepressible Kossuth, too, flits through these pages, but most readers will probably attach greater importance to the glimpses that are given of Mr. John Bright and his able sisters. The great orator, it appears, became confused at one of his earliest appearances because his notes were out of order. He was rescued by a temperance song, and the timely advice, "Just leave your notes on the form, and say whatever comes into your head."

PROF. MASSON's sketch of Chatterton's life was so excellent that many who read it over forty years ago in his collected essays will be glad to have it in a volume by itself, and no doubt in this shape it will please the generation that has grown up since 1856. Messrs. Hodder & Stoughton have therefore acted judiciously in bringing out *Chatterton: a Biography*. The monograph has been revised, and the last chapter is almost new.

THE career of Tom Campbell, as he was universally called in his day, was not such as to be easily made the subject of an attractive volume. His caprice, his improvidence, his irritability, his mutability and vanity, are not agreeable qualities; but Mr. Cuthbert Hadden has so little sympathy with him that it is rather a wonder he ever undertook to write the memoir of *Thomas Campbell* in the "Famous Scots" series of Messrs. Oliphant, Anderson & Ferrier. His remarks, taken separately, are just, but he dwells over much on Campbell's weaknesses, and the criticism of his poetry, although sensible, is not particularly acute. Campbell's diction in 'The Pleasures of Hope' is derived rather from Darwin than from Rogers and Akenside, and 'Theodric,' poor as it is, has at least one fine passage. After all, as Mr. Hadden says, he wrote a few lyrics (how he wrote them Heaven knows) which will live as long as the language. As we have demurred to much that Mr. Hadden says, it is only fair to add that his monograph is painstaking and accurate.

MESSRS. METHUEN & Co. begin their new "Rochester Edition" of Dickens well with *The Pickwick Papers* in two octavo volumes. It has the advantage of neat illustrations of places by Mr. E. H. New, while experts have been secured in Mr. Gissing and Mr. F. G. Kitton to introduce and annotate. The notes, discreetly placed at the end of the volumes, show unusual care and research.—Messrs. Dent, on the other hand, have added to their edition of the great novelist's writings a pretty reprint of his *Christmas Stories*. Mr. Jerrold's introduction is unpretending and sufficient.

THE seventh volume of *The World's Best Orations*, published by Kaiser, of St. Louis, contains a large representation of Patrick Henry, of Victor Hugo, of Col. "Bob" Ingersoll, and a much briefer representation of Andrew Jackson, John Jay, and Jefferson. We are not pleased with the representation allotted even to American speakers in the present volume as

compared with the distribution of space in former sections. Andrew Johnson, for example, by no means deserves to be represented by three speeches if the three last-named men are to be each represented only by a single contribution. Lacordaire is rightly remembered; Lamartine is represented by only one speech. Sir Wilfrid Laurier is gracefully included. On the whole, the volume does not contain orators so great as those who have been dealt with in preceding numbers. Five Red Indians are included together in a short contribution styled 'Indian Orators.' Among them is the well-known Tecumseh.

THE Librairie Plon publish the second series of *Le Tour d'Asie*, by M. Marcel Monnier, forming the work *L'Empire du Milieu*. The previous volume dealt with Cochin China, Annam, and Tonquin, and was highly praised by us as containing much pleasant writing about countries in the interior little known, and writing illustrated by excellent photographs by the author. The same words may be applied to the present volume, which, after a single chapter upon the less-known parts of Japan, deals mainly with the less-known parts of China, such as Szechuen and Yunnan. M. Marcel Monnier may be called a model traveller.

OUR acquaintance with the Turkish Empire suffers by the retirement of Sir Vincent Cailiard from the Council of Administration of the Ottoman Public Debt. The annual *Report for 1898-9* is less general and less interesting than usual, and is all but confined to mere finance. The new Anglo-Dutch member, Sir Edward Law, has official experience, and Dr. R. Lindau, the German member, belongs to a remarkable literary family; they ought to be able to construct a report of real value, but Commandant Berger, the French member, is at present President. The French duties, by the way, have strangled the wine trade of Turkey.

MESSRS. SAMSON LOW & Co. publish, for 1900, *The Grenada Handbook*, compiled by Mr. Edward Drayton, the Colonial Secretary of the island. If tourists should gradually be attracted in larger numbers to the island, it will be necessary to extend the portions of the book which are attractive to them.

The Classified Directory to the Metropolitan Charities (Longmans), which Mr. Howe has edited for five-and-twenty years, has again made its appearance. It has won a reputation by its convenient arrangement.—*The List of English Clubs*, which Mr. Austen Leigh edits and Messrs. Spottiswoode publish, is again on our table. Golf clubs largely swell its entries. It would be well to classify the clubs, at least in London, and their character might be more clearly indicated. For instance, the Sesame Club is inserted without any indication that it is a ladies' club beyond the name of the secretary, Mrs. Plowden.

Punch, with the number for January 3rd, appears in an enlarged form, and fills its extra pages with a story by Dr. Conan Doyle. The paper is smoother, and in consequence the type stands out more clearly than before. Signatures are more frequently introduced. Altogether our old friend has put on a new coat, and looks very well in it.

WE have before us the annual volumes of the *Journal of Education* (Rice) and the *School World* (Macmillan), the twenty-first of the new series of the former and the first of the latter. The *Journal of Education* hardly needs criticism; the *School World* is a severe periodical that never shows any of the humour that occasionally diversifies Mr. Storr's writings on education. It represents the views of those who regard pedagogy as a science, and wish to treat it with the earnestness and thoroughness with which it is handled in the *Fatherland*. All the same, it is a valuable periodical.

WE have received the first issue of a new annual which promises to be useful, the *Agri-*

cultural Handbook and Diary, edited by Mr. C. Adeane and Mr. Richardson Carr (Vinton). The maps are a useful feature.

We have on our table *History of Modern Philosophy in France*, by L. Lévy-Bruhl (Kegan Paul),—*Transactions of the Royal Historical Society*, New Series, Vol. XIII. (Longmans),—*Arnold's French Reading-Books: Pif-Paf*, by E. Laboulaye, edited, with Notes, by W. M. Poole (Arnold),—*Unwin's Chap-Book, 1899-1900* (Fisher Unwin),—*A Torn-out Page*, by Dora Russell (Digby & Long),—*In the Coils of the Serpent*, by Marguerite Rosso (Drane),—*The Tragedy of the Lady Palmist*, by W. L. Longstaff (Greening),—*So Shall He Reap*, by E. F. Heddle (Bowden),—*Prince Karl*, by M. Gerard (Nelson),—*The Backblocks' Parson*, by Tom Bluegum (C. H. Kelly),—*How to Cook Husbands*, by E. S. Worthington (Pearson),—*The Professional*, edited by A. Goodrich-Freer (Hurst & Blackett),—*Red Patriots*, by C. H. Coe (Cincinnati, the Editor Publishing Co.),—*Without a God*, by A. Singer from the South (Kegan Paul),—*Earl Beattie*, by the Hon. Mrs. Greenhill Gardyne (Edinburgh, W. Brown),—*Christian Character as a Social Power*, by the Rev. J. Smith, D.D. (Hodder & Stoughton),—*On the Use of Models and Objects for Scripture Teaching*, by the Rev. J. G. Kitchin (C.E.S.S.I.),—*The ABC of the U.M.C.A.*, compiled by M. E. W. (9, Dartmouth Street),—*Christ in Creation and Ethical Monism*, by A. H. Strong (Philadelphia, Roger Williams Press),—and *Autre Guiltare*, by V. Mandelstamm (Paris, Ollendorff).

LIST OF NEW BOOKS.

ENGLISH.

- Theology.*
Macdonald (F.), *The Latin Hymns in the Wesleyan Hymn-Book*, cr. 8vo. 2/6.
Tilling (J. F. B.), *Pulpit Points from Latest Literature*, 5/
Fine Art and Archaeology.
"Book of Shops" *Painting Book*, oblong 4to. 2/ net.
Mau (A.), *Pompeii, its Life and Art*, translated by F. W. Kelsey, roy. 8vo. 35/ net.
Turner (J. M. W.), *Liber Studiorum*, reproduced by the Autotype Process, 2 vols. oblong 4to. 12s/ net.
Vanity Fair Album, folio, 42/ net.
Poetry and the Drama.
Greek Comic Poets, *Select Fragments of the*, edited by A. W. Pickard-Cambridge, cr. 8vo. 5/
Rathbone (H. S.), *Dunvegan Castle*, 4to. 31/6
Shakespeare—Bacon, cr. 8vo. 3/6
Philosophy.
Bruhl (L. L.), *History of Modern Philosophy in France*, 8vo. 12/ net.
History and Biography.
Stephens (H. M.), *Syllabus of Lectures on Modern European History, 1600-1890*, 8vo. 8/6
Philology.
Underhill (J. G.), *Spanish Literature of the England of the Tudors*, cr. 8vo. 3/6 net.
Science.
Bell (E.), *The Deputy Physician*, 8vo. 6/
Glasgow Hospital Reports, edited by G. S. Middleton, H. Rutherford, and W. K. Hunter, Vol. 2, 8vo. 12/6 net.
Hayes (M. H.), *Among Horses in Russia*, 8vo. 10/6 net.
Henderson (G. G.) and Parker (M. A.), *An Introduction to Analytical Chemistry*, cr. 8vo. 5/
Kelvin (Lord), 1848-99, 4to. boards, 7/6 net.
General Literature.
Appleton (L.), *Britain and the Boers*, 8vo. 2/6
"Ask Mamma," 2 vols. imp. 8vo. 21/ net.
Birthday Book, imp. 8vo. 12/
Hardy (I. D.), *MacGillivray's Millions*, cr. 8vo. 6/
Oliver & Boyd's *Edinburgh Almanack for 1900*, 12mo. 6/6 net.

FOREIGN.

- Theology.*
Grünelien (C.), *Der Ahnenkultus u. die Urreligion Israels*, 6m.
Kaufmann (D.), *Studien üb. Salomon ibn Gabirol*, 2m. 50.
Fine Art and Archaeology.
France (A.), *Balthasar et la Reine Balis*, 20fr.
Moreau (E.), *Le Secret de Saint Louis*, 200fr.
Noussanne (H. de), *Paris sous Louis XVI. et Paris aujourd'hui*, 10fr.
Robert (C.), *Der müde Silen*, *Marmorbild aus Herculaneum*, 3m.
Drama.
Richepin (J.), *La Reine de Tyr*, 2fr.
Philosophy.
Aall (A.), *Der Logos, Geschichte seiner Entwickelg. in der griech. Philosophie u. der christl. Literatur*, Part 2, 10m.
History and Biography.
Meyer (E.), *Forschungen zur alten Geschichte: Vol. 2, Zur Geschichte des 5. Jahrh. v. Chr.*, 15m.
Philology.
Meinhof (C.), *Grundriss e. Lautlehre der Bantusprachen*, 8m.

General Literature.

- Aubert (G.), *Le Transvaal et l'Angleterre en Afrique du Sud*, 3fr. 50.
Heinz (J.), *Dictionnaire Technique et Nautique de la Marine*, Supplement to Vol. 1, 18m.

THE ENGLISH EDUCATION EXHIBITION.

THE opening of the English Education Exhibition at South Kensington by the Prince of Wales on Friday (January 5th) is a memorable event in the history of education in this country, as no such collection illustrative of the work of our schools and colleges has ever been brought together before. The immediate purpose in view has been to secure an adequate and characteristic contribution to the great International Exhibition next summer; but as the space available in Paris is limited, it was deemed desirable by the English Commissioners to organize in the first instance an exhibition in London on a large scale, in order that when it had been examined and criticized by competent persons at home a selection might afterwards be made for transmission to Paris.

Two considerations arise in connexion with an exhibition purporting to represent such a subject as national education, and are calculated to suggest at first sight some slight misgivings as to its perfect success. The first of these lies in the subject itself. The best results of education are incapable of illustration in any visible form, and as to the processes and machinery of instruction, they are of undoubted interest to teachers, professors, school governors, and other experts, but are not very attractive to the general public.

And the multifarious character of the institutions which constitute our educational "system"—if system it may be called—makes it particularly difficult to present to the eye such a picture of its organization as shall have any unity, or shall make either our methods or resources intelligible to an outside observer. In many foreign countries, notably in France and Germany, the scheme of education is settled by law; Primary, Secondary or Intermediate, and University education are duly co-ordinated under public authority, and a few official documents suffice to present all the details of the system of public instruction in a form easily understood by a foreigner. But English education has not been predetermined by any statesman or philosopher. It has grown by degrees, and is the product of many experiments, compromises, and religious, philanthropic, and local efforts, and only in a comparatively small degree of legislation. It is, therefore, wholly lacking in uniformity. You cannot point either to buildings, to time-tables, or to schemes of instruction, and say that they are of the regulation pattern, or that they can be regarded as fairly typical of what the Government requires or the nation expects. This circumstance, however, imparts to an English exhibition an exceptionally varied and interesting character, since the Commissioners have been enabled to enlist among their contributors persons and public bodies of all ranks, from the most ancient endowed foundations down to the humblest ragged schools.

Foremost among these are the Universities of Oxford and Cambridge. They have both taken pains to bring together pictures of their colleges, portraits of some of their most distinguished teachers and *alumni*, illustrations of class-rooms, lecture-rooms, libraries, and laboratories, besides pictures showing the games and recreations and social life of the undergraduates and Fellows. Inquirers will also be able to examine for themselves many documents descriptive of the nature of the studies, the conditions, both intellectual and disciplinary, which the students have to fulfil, and the manner in which degrees and honours are awarded. The modern Universities of Victoria and Durham and the colleges which have of late sprung up in our principal industrial towns are also well represented, while

the Senate of London University, besides documents illustrating the method both of written and practical examination, have specially prepared a printed statement showing the history and development of the University, and describing its past and future organization.

The governing bodies and head masters of nearly all the great public schools furnish contributions. In particular, Eton, Winchester, and St. Paul's have exercised ingenuity as well as industry in gathering together charters and documents relating to their past history, pictures and photographs of dormitories, studies, gymnasias, and playing fields, and other illustrations of the school life, besides portraits of famous head masters and scholars. This general aim has been kept in view in the sections devoted to Shrewsbury and other endowed schools, and to a large number of institutions—some of them ancient, but many more of modern foundation—which are closely connected with the Universities and are taking the lead in the higher departments of public education. A space has been very properly and considerably allotted to the Association of Private Schoolmasters, and the visitor will be able to see, from the varied contents of this part of the Exhibition, that private enterprise, to which in past days English education has owed so much, has not been wholly superseded by the municipal and joint-stock institutions of recent times, but has still much to show by way of vindicating its usefulness. The extent to which the best modern schools for intermediate and higher education have made systematic provision for athletics, sports, for manual training, for swimming, and other physical exercises, will become very evident even to the most casual visitor to the galleries.

One subject of peculiar interest is the greatly increased provision for the education of women and girls. How varied and abundant the opportunities open to them are can be seen by any observant person who visits the Exhibition. Oxford and Cambridge have each devoted a special department to the elucidation of the work which the Universities are doing in this direction, at Girton and Newnham, at Lady Margaret Hall and Somerville College. The facilities offered to women students at institutions of university rank in other parts of the kingdom—the provision of academic instruction at the Ladies' College, Cheltenham, at the Maria Grey and the Cambridge Training Colleges, and at the girls' public day schools, such as the North London and the Notting Hill High School—may all be studied in detail; and the portraits of many famous women, such as Lady Stanley and Mrs. William Grey, will serve to remind us how much we owe to those who, when the academic education of women was in its early and experimental—and therefore unpopular—stage, worked on and surmounted difficulties, in the full faith that they were helping to enlarge the intellectual interests, and with them the usefulness and happiness, of Englishwomen.

It need hardly be said that technical and scientific education is largely represented. Here the machinery and the results of instruction lend themselves especially to purposes of display, and admit of being compared and measured. Accordingly, a large space has been devoted to the various forms in which handicrafts, the Kindergarten for young children, the use of instruments, and the elements of the engineering, chemical, and other industries for older scholars, are employed in the best Polytechnic and other scientific schools.

Finally, the Exhibition contains a large number of objects which will help the visitor to estimate the aims and the present working of our system of primary instruction as it is administered and controlled by the Education Department. The School Boards, the great voluntary associations, such as the National Society for Promoting Education in the Principles of the Established Church, the British

and Foreign School Society, the Wesleyan Committee of Education, and the Roman Catholic Committee, are all included among the exhibitors, and have brought together the material for showing their methods of work and the extent of their various operations. The rather anomalous institutions called "Higher Grade Schools," which have of late occupied a somewhat indefinite borderland between primary and secondary education, but have made remarkable progress in popularity and usefulness — e.g., the Sheffield Higher Grade School — have secured space, and filled it in such a way as to justify their own existence.

On the whole, there is here an exhibition which will not only prove helpful to educational experts, but will challenge the interest and sympathy of a much wider public. For it reveals the manifold and curiously varied character of the institutions which provide instruction for the different classes of the community; and it will greatly aid statesmen and philanthropists in understanding the deficiencies which still exist, and in making efforts to supply them.

In connexion with the Exhibition a series of conferences will be held in the Eastern Hall, of which the first takes place to-day, the subject for discussion being the registration of teachers.

It is right to add that the whole organization of the Exhibition is largely indebted to the ability and the indefatigable labour of the Secretary to the Committee, Mr. J. Fischer Williams.

A GAFF TOPSAIL YARD.

6, Molra Place, Southampton, January 1, 1900.

I THINK your correspondent Nauticus wrongs Mr. Clark Russell when he says that no such thing as a gaff topsail yard exists, or that yards are only used to spread square-headed topsails. For if this is so, what becomes of the yard of a lug-sail, or that of a lateen-sail, or of the yard by which our cutter's gaff topsails are extended? I should define a gaff as a spar fitted with jaws at one end by which it is connected to a mast, and used to extend the head of a cutter's mainsail or other lower fore-and-aft sail, and a yard as any spar by which the head of any sail is extended and hoisted upon a mast. This would include all forms of square, lateen, and lug sails, in the last of which the yard is slung at about a third of its length from the fore end, much as the gaff topsail yard is in cutters and schooners.

There are other forms of gaff-topsails used in racing cutters known as jack-yards, because not only is the head extended by a yard, but the lower end of the foot is also extended beyond the end of the main gaff by a light spar called a "jack-yard." This sail is used in light winds, while a triangular form of gaff topsail known as a "jibheader" has no yard, and is used in hard winds.

As to the question, "Does the Britannia carry a gaff topsail yard?" I can only say that all our full-rigged men-of-war of her time carried a gaff on the mizen topmast just below the cross-trees, and though this small upper gaff above the larger gaff of the spanker, or fore-and-aft sail on the mizen mast, was chiefly used for signalling, there was nothing to prevent its use to extend the head of a gaff topsail; and though it would be incorrect to call a gaff a yard, it is not at all impossible that it may have got that name in the service.

Swansea, January 1, 1900.

REFERRING to the letter of Nauticus, in your issue of the 30th ult., I have not read 'A Voyage at Anchor,' but might this not mean a gaff topsail with a "jack-yard" at foot? The expression is common enough among yachting fraternity as meaning such a sail, although there is nothing of the yard about the "stick" at sail's foot.

ALEX. G. MOFFAT.

THE DEATH OF FRANKLIN.

Paris, December, 1899.

PARTON, in his painstaking biography of Benjamin Franklin, says that on the day of his death (April 17th, 1790),

"some one advising him to change his position so that he might breathe easier, he said, 'A dying man can do nothing easy.' These were the last words of his that have been recorded."—Vol. ii. p. 619.

In the archives of the Department of State in Paris I have found a letter from Louis Otto, French Chargé d'Affaires in Philadelphia, dated May 10th, 1790, in which he says:—

"Peu de momens avant sa dissolution il répéta encore ces paroles, fondées sur la religion qu'il s'étoit fait à lui-même, 'qu'un homme n'étoit parfaitement né qu'après sa mort.'"

Otto, who married in America (Miss Livingston, of New York), was well acquainted with the Franklin family, and there is little reason to doubt that he had good authority for the incident reported to his government.

MONCURE D. CONWAY.

DUPLICATED BOOK-TITLES.

As my object in drawing attention to 'The Ascent of Man' was, obviously, neither to exalt one publisher nor to abase another, I do not purpose to apologize to either of my good friends the firms involved for my inadvertent misarrangement of responsibility. Not long ago I received from another house a list of newly published books containing three titles which I recognized as old acquaintances. In every similar instance I chiefly sympathize with the innocent "pirate." Why cannot Stationers' Hall provide a register of titles for general use?

CHARLES HIGHAM.

NEW LIGHT ON JUNIUS.

IV.

THE private letters of Almon and Calcraft, forming part of the Phillips collection of manuscripts, were recently sold at Sotheby's. Some passages in them have already appeared in print. No important literary or political secrets are revealed. I make the following notes and comments after having carefully perused the manuscripts themselves.

Some references to Junius are curious rather than informing. Almon makes this annotation on a letter received from Calcraft, and dated September 28th, 1771: "Junius unworthy of himself." This phrase must refer to Junius's letter to the Duke of Grafton bearing the same date as Calcraft's letter. More noteworthy are the following words written by Almon to Calcraft on November 24th, 1771: "Mr. Burke lately solicited Mr. Garrick to write to Sir G. Cooper, which he did, assuring him that Mr. Burke was not Junius."

In a letter of the same date as Almon's, Burke wrote to Charles Townshend, saying, "I now give you my word and honour that I am not the author of Junius, and that I know not the author of that paper, and I do authorize you to say so." Those who lived when Junius was the talk of the town were almost unanimous in holding that the brilliant and bitter letters in the *Public Advertiser* must be from the pen of Edmund Burke. I have not seen the letter which Garrick wrote; but I have read in the 'Garrick Correspondence' one from Sir Grey Cooper to Garrick, dated November 8th, 1771, in which he says Mr. R. Burke had called upon him and that he had returned his visit, adding:

"Though in reading the letters [of Junius] I was often led to conjecture and to believe that they were written by that person [E. Burke], I as often felt myself restrained and controlled from entertaining such suspicions by the solemn declarations, and the parole of honour, which I had heard from you he had given, and which every gentleman holds more sacred than his life."

The truth seems to be that Burke was anxious to convince Sir Grey Cooper in order that Lord

North would be assured, and would assure George III. in turn, that he was not Junius.

Readers of John Taylor's 'Junius Identified' know how he based his theory of Francis being Junius on the first sentence in a letter signed "Veteran," which Junius unquestionably wrote, to the effect that Barrington had expelled Francis from the War Office. The inference was that he intended to take vengeance upon Barrington. It is clear from the letters of Calcraft to Almon that Barrington was hated by Calcraft. Extant letters show that Francis and Barrington were on a most friendly footing. On September 8th, 1770, Calcraft wrote to Almon: "I was not misinformed, I knew Francis was not Deputy [Secretary at War], but wished him to be so and to cram the Papers with Paragraphs that he was so, for he is very deserving." He gave practical effect to his opinion by bequeathing one thousand pounds to Francis and the opportunity for sitting in Parliament, and by also providing that an annuity of two hundred pounds should be enjoyed by Mrs. Francis in the event of her becoming a widow without a provision of three hundred pounds a year having been made for her maintenance. This is the man of whom Francis, if Junius, had written: "The silent vote of Mr. Calcraft is worth reckoning in a division. What though he riots in the plunder of the army, and has only determined to be a patriot when he could not be a peer?" On January 24th, 1772, Francis wrote from the War Office to his cousin Major Baggs that the office of Deputy Secretary was vacant, that Lord Barrington had offered it to him "with many obliging and friendly expressions," but that he had "solid reasons for declining the offer, and Mr. Anthony Chamier is appointed." Now, on January 13th, 1772, Calcraft wrote to Almon:—

"If you put in paragraphs [in the newspapers] say that Mr. Francis is appointed Deputy Secretary at War, and continues his present employment also; it will tease the worthy Secretary as I well know, and oblige me; I'll give you my reasons, when you will find more folly in that noble Lord, than even you thought him capable of."

The letters of Calcraft make it clear that he loathed Barrington quite as strongly as Junius did. Francis, on the other hand, corresponded with him on the most affectionate terms. Calcraft may have inspired Junius, but he needs not have instigated Francis to write in a friendly strain, as it was quite natural for Francis to do so without prompting. Indeed, the letters of Calcraft and Almon add little to what is common knowledge about Junius or Francis. If, as has been surmised, Calcraft knew who Junius was and influenced his pen, and if he confided his knowledge to Almon, with whom he was on confidential terms, and who was often his guest, Almon lived and died in the belief that Junius was another name for Hugh Boyd.

Sufficient attention has not been paid to the views and conclusions of George Woodfall. I have quoted from his manuscripts more than once in other articles; yet there is a good deal which may be added with advantage, and this I now purpose doing. All G. Woodfall's papers were examined by Mr. Joseph Parkes and Mr. Merivale, and in their 'Memoirs of Sir Philip Francis' (vol. i. p. 294) they quote his statement that he remembered being present when his father said "with very marked emphasis" to some friends: "To my certain knowledge Francis never wrote a line of Junius." G. Woodfall adds an explanation of his own which was incorrect, and Mr. Merivale treats this mistake as a proof of his ignorance. Since I have shown in the *Athenæum* (Nos. 3661 and 3666) that Francis defended in the *Public Advertiser* both George III. and Lord Mansfield against the attacks made upon them in that journal by Junius, and that he and Junius were writing in it on different sides and in very different styles on other subjects, the perfect naturalness and propriety of Henry

Sampson Woodfall's affirmation become manifest. It has been asked why Woodfall did not exert himself to learn the name of this writer. The obvious answer is that if he had done so Junius would at once have ceased to write for him, and the *Public Advertiser* would have lost the unpaid letters of its most attractive contributor.

George Woodfall had no such curb upon his curiosity, and he did his utmost to fathom the mystery. He was well educated and well read, and a shrewd critic. He was personally acquainted with Francis for some time before his death in 1818. It was in 1825 that he wrote his reasons for disbelieving Francis to have been Junius, his father's remark, quoted above, being among them. In 1837 he wrote to Sir David Brewster, who was then vainly busying himself about Maclean, and said: "My firm belief is that the real author of the Letters of Junius has not yet been named, and whenever the secret is disclosed it will be through the medium of the Grenvilles."

In 1843 Mr. John Jaques's work on Junius was published, and George Woodfall wrote an elaborate commentary upon it. His manuscript is now in the British Museum. It was G. Woodfall's last work of the kind, and it was written nearly two years after the publication of Macaulay's article on Warren Hastings, which contains the case for Francis so plausibly put that many, who had not the knowledge or capacity of G. Woodfall, have accepted Macaulay's conclusions as incontrovertible. As the editor and publisher in 1812 of the edition of the letters in three volumes which contained facsimiles of Junius's handwriting and copies of his private letters, G. Woodfall had an interest in the subject which gave zest to his comments on Jaques's references to his father and himself. Writing with authority concerning Jaques's "misgivings" as to whether this edition "discloses the whole truth relating to his father's mysterious correspondent," he affirms: "As far as G. W. knows, the truth, the whole truth, and nothing but the truth, so help me: G. W." His reply to Jaques's supposition that Junius had liberally supplied his printer "with the sinews of war" is that "Mr. W. declined to receive any recompense for the prosecution of the letter to the King, the expense of which was put to the newspaper account, and Junius declined to receive half the profits of the Collected Edition."

George Woodfall corrects the statements made by others as well as Jaques when he writes that his father's custom was to destroy accumulated manuscripts "about every third year—the letters [of Junius] were not sent back." It has been frequently repeated that one of Woodfall's printers named Jackson saw Junius throw a letter into the passage leading to the office. G. Woodfall's comment is: "Jackson was a vain man—throwing a letter into an open side-door passage is highly improbable, especially as there was a letter-box in the front of the office. The late Mr. Woodfall said that the statement of Jackson was untrue." When G. Woodfall was two years old, his father intimated in the *Public Advertiser* for February 23rd, 1769: "As a Letter flung into the Printer's House yesterday was almost trod to pieces before it was found, he takes the Liberty to remind his Correspondents, that a Letter Box is fixed in the window." Up to that time but three letters signed Junius had appeared, and it would be strange indeed if any letters should be "flung into the Printer's House" after a box had been placed for their reception. Thus ends the legend of the "tall gentleman, dressed in a light coat with bag and sword," who has been accepted as Junius, and to whom some have given the name of Earl Temple, and others (Byron among them) that of Philip Francis.

Mr. Jaques quotes from a writer who tried to make out that Chatham was Junius, and who was struck with the few references to Chatham

in the index to G. Woodfall's edition of the letters. G. Woodfall states: "The index was compiled by the Rev. Hartwell Horn with no other directions than to make it as complete as possible." G. Woodfall is not complimentary to Almon, calling him "as great a liar as ever lived." The following statement has a double value, as it is made by a trained compositor: "The late Mr. Woodfall declared that to his certain knowledge Francis did not write a single line of Junius, and I declare that the corrections in Francis's pamphlets which were sold at Evans' [in February, 1838] were not in the usual style of printers' marks, but Junius's were technical."

My last quotation expresses what other critics than G. Woodfall have thought and stated, and what any one would do were he not a victim to a malady akin in its mental effects to colour blindness. Referring to the allegation that internal evidence in favour of Francis is very strong, G. Woodfall exclaims: "I will defy any person to produce two pages of Francis's writings which are at all equal to Junius. Lord Brougham's own style is very bad, and I expect he will not be looked to for an opinion on such a point."* W. FRASER RAE.

THE BOOK SALES OF 1899.

II.

ONE of those large and important collections, gathered from various sources, which, owing to a radical change in practice on the part of the auctioneers, are now often seen in the rooms, was disposed of by Messrs. Sotheby in the last days of February. It would be out of the question to deal with this extensive assortment of books otherwise than in a very casual way, as nearly 2,000 lots realized more than 8,000l., and many of them represented not merely large sums of money, but were of great importance. Dugdale's 'Monasticon,' on large paper, 8 vols., folio, 1817-30, brought 51l.; 'Les Amours Pastorales de Daphnis et Chloé,' first edition, 1718, 8vo., 48l. (with the added plate of the 'Petits Pieds'); Barker's Prayer Book of 1662, on large paper, 26l. 10s.; 'Les Annales de Chimie et de Physique,' complete from the commencement in 1789 to 1878, together 277 vols., 8vo., 69l.; Boccaccio's 'Modell of Wit,' 1634, 8vo., an exceedingly rare edition, 19l.; the author's own copy of 'Through the Looking Glass,' folded ready for binding and therefore uncut, 14l. 10s.; John Heywood's 'The Spider and the Flie,' 1556, 4to., 23l. 10s.; Ruskin's 'Poems,' 1850, 22l. (original cloth); Thackeray's 'An Interesting Event,' 1849, 8vo., 7l. 10s.; Walton's 'Angler,' first edition, 1653, 161l. (one leaf in facsimile and slightly defective elsewhere); a series of eighty-three Autograph Letters written by Sir Walter Scott, chiefly to his brother Thomas, 305l.; Caxton's 'Booke callyd Caton,' 1483, folio, imperfect, 360l.; a Third Folio Shakespeare, with the cancelled title, but portrait and one leaf mended, 280l.; 'Les Vieux Abrégement des Statutes,' printed by Lettoun & Machlinia in 1481, folio, 107l.; Forster's 'Life of Dickens,' 3 vols. extended to 6, and very extensively illustrated, 202l.; the Editio Princeps of Euclid, 1482, folio, the first book issued with woodcut diagrams, 14l.; a large and perfect copy of the 'Nuremberg Chronicle,' 1493, folio, 20l.; and 'The Shephardes Calendar,' printed by Pynson, 67l. This copy was imperfect, like all at present known.

The library of Mr. Egerton H. Clarke, disposed of in March, also contained some excellent books, including 'The Ingoldsby Legends,' first edition of the three series, 16l. (covers bound up, morocco extra); 'Poems,' by Currer, Ellis, and Acton Bell, first edition, 1846, 28l.; Grimm's 'German Popular Stories,' 2 vols., 1823-26, with etchings by Cruikshank, 37l.

* The other articles with the same title as this one appeared in Nos. 3729, 3720, and 3732 of the *Athenæum*.

(morocco extra); a fine set of Roscoe's 'Novelists' Library,' 19 vols., 1831-33, 18l. 10s. (call extra); and complete or nearly complete sets of the works of George Eliot, Fielding, Thomas Hardy, Victor Hugo, Lord Lytton, Charles Kingsley, Capt. Marryat, Charles Reade, George Meredith, Scott, Smollett, Stevenson, Thackeray, and other popular novelists. These were invariably original editions, and had almost as invariably been rebound; moreover, the plan of selling books of this kind in "sets," though logical enough, was not very successful in this instance, as several extensive and valuable series had to be bought in.

The sale of "a portion of the library of an amateur," held on March 11th, was remarkable for a sound copy of Sir John Suckling's 'Fragments Aurea,' 1646, 8vo., 17l. 5s., and a collection of works illustrated by G. and R. Cruikshank, nearly all of which, however, had been rebound, and were, therefore, spoilt. This sale affords a couple of instances of the strange mutabilities of fortune in the matter of the money value of books. Egan's 'Life in London,' 1821, sold for 5l., high enough, in all conscience, in the circumstances, and yet the very same book brought nearly 7l. at a sale held in November. On the other hand, 'The Gentleman in Black,' in the original boards, realized 1l., which it was reasonably worth, and yet in November the very same book dropped to 2s. The two volumes of Grimm's 'German Popular Stories,' 1823-26, earliest issue in the original boards, brought 92l., which compares with the sum realized for the rebound set in Mr. Clarke's sale previously mentioned. The late Prof. Bertrand's collection of books on fencing was sold on March 18th. This calls for no special remark, except on the score of extent. On the same day Machlinia's reprint of Caxton's 'Chronicle,' circa 1480, sold for 55l. (very imperfect), and a set of the *Constitutional and Public Ledger*, to which Thackeray contributed over the initial "T. T." 210l. The *Ledger* commenced on September 15th, 1836, and died on July 1st in the following year, greatly to Thackeray's temporary loss and our permanent gain.

On April 12th and two following days Messrs. Sotheby disposed of a comparatively small collection of some 730 lots, which, however, realized close on 5,000l. Most of the books were foreign printed, and a noticeable proportion had been sold before during the preceding ten years, as will be seen by reference to the back volumes of 'Book-Price Current.' Among them were a number of Horæ, Breviaria, a copy of the 'Ymagi Mundi' of Petrus de Aliaco, Cardinal Archbishop of Cambray, printed about 1483, in folio, 36l.—this is the book that Columbus studied—a number of Bibles, English and foreign, scarce pieces of Levinus Hulsius and Breithaupt, and works on lace by Ostauss, Tagliente, Vavassore, and others. This collection contained also a most important pamphlet—the first edition with a date of the letter of Vespuccius printed in Latin in 1504. It was Sir William Tite's copy, previously sold at Sotheby's in 1874. On this occasion the four leaves realized 102l., being 74l. less than a somewhat better copy belonging to Mr. Arthur Young was sold for in December, 1896. Later in April, John Hall's 'Select Observations on English Bodies,' 1657, 8vo., brought 25l.; a set of publications of the Harleian Society from the commencement in 1869 to 1888, 40 vols., 8vo., 23l.; and a collection of early newspapers formed by the late Mr. William Rayner very good prices. Mr. Samuel Timmins's collection of books from the Baskerville Press was very interesting. The feature of the month's sales will by many be identified with a very extensive series of early works by R. L. Stevenson and Kipling, some of which brought extraordinary prices. Reference has already been made in the *Athenæum* and elsewhere to 'Schoolboy Lyrics' at 135l.

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which price, by the way, had fallen to 46l. in November, by reason of several other copies having been discovered. Similarly, several of the early Stevenson brochures fell heavily for the same cause. No fewer than nineteen copies of 'The Pentland Rising' were thrown on the market in April, and some of the Davos-Platz trifles have since suffered owing to the suspicion—whether well founded or not I cannot say—that the forgers have been at work. These trifles are mere curiosities, produced to while away an idle hour, and have no pretensions to literature. 22l. for 'Not I, and other Poems,' 16l. 5s. for 'Rob and Ben,' and 30l. 10s. for 'Moral Emblems' are prices hard of defence, particularly when contrasted with 89l. for a fairly good copy of 'Paradise Lost,' 1667. That 'Waverley,' 3 vols., 1814, should bring as much as 150l. must be ascribed to its condition—original boards, uncut. At this time 91l. was realized for another copy of Walton's 'Angler,' 1653 (defective as usual); and 'The Troublesome Raigne of John, King of England,' 1591, 4to., brought 510l. It was from this play that Shakspeare wrote his version of 'The Life and Death of King John.' Hence the price, combined with the circumstance that only two copies are known, the other one being in the Capel Collection, Trinity College, Cambridge.

In May a copy of the 'Poliphili' (1499) brought 40l. 10s.; but a facsimile leaf was detected at the time of sale, and the price ruled low in consequence. Symonds's 'Renaissance in Italy,' complete set, 7 vols., uncut, 1875-6, realized 21l. 10s. Then came the sale in June of Mr. William Wright's most remarkable assortment of theatrical and "fancy" works, many of them extensively extra-illustrated. The importance of this collection will be recognized when it is said that some 838 lots realized no less than 8,700l. The chief extra-illustrated works comprised 'Memoirs of John Bannister,' by Adolphus, 1839, folio, 40l.; 'Memoirs of Garrick,' by J. Davies, 200l.; Murphy's life of the same great actor, 101l.; Dickens's 'Memoirs of Grimaldi,' 102l.; Hawkins's 'Life of Edmund Kean,' 299l.; Barry Cornwall's life of the same, 130l.; Boaden's 'Memoirs of J. P. Kemble,' 170l.; Northcote's 'Life of Sir Joshua Reynolds,' 46l.; and Boaden's 'Memoirs of Mrs. Siddons,' 126l. The histories of Bartholomew Fair and the Pleasure Gardens of Marylebone, Ranelagh, and Vauxhall were also presented in the form of original drawings, letterpress, portraits, rare prints and caricatures, autograph letters, music and songs, playbills, programmes, and other relics, collected by Mr. Wright, and properly arranged in folios. The collection of works by Dickens and Thackeray was very extensive, and several important MSS. changed hands at large figures. The original autograph MS. of 'The Battle of Life' realized 400l.; 'Mrs. Gamp with the Strolling Players,' three and a half pages, 4to., entirely in Dickens's handwriting, 78l. 15s.; and a 4to. page of an unpublished travesty of 'Othello,' written by Dickens in 1832 or the year following, 35l. Important books too numerous to mention made up this exceptionally fine library, the most noticeable of its kind ever offered for sale in this country. In July a copy of the Kilmarnock edition of Burns's 'Poems,' 1786, realized 96l. Two leaves were in facsimile, and there were quite a number mended. Mrs. Glasse's 'Art of Cookery,' 1747, brought 12l. (half extra); Goldsmith's 'Deserted Village,' first edition, 1770, 21l.; and the first, or Salisbury, edition of the 'Vicar of Wakefield,' 2 vols., 1766, 43l. and 63l. Rowlands's 'Humours Looking Glasse,' 1608, 4to., sold for 40l.; and another copy of 'Waverley,' 3 vols., 1814, quite uncut, but some pages injured, for 109l. 'The Lamentable and True Tragedy of Master Arden,' 1633, at one time attributed to Shakspeare, brought 52l.; the third edition of 'Henry the Fifth,' 1608, 98l. The surprise of the year in matters Shakspearean was,

however, a very fine First Folio, which sold at Christie's on July 11th for the record price of 1,700l. At the same sale the unique copy of 'The Knyght of the Swanne,' printed by Wynkyn de Worde in 1512, 4to., realized 410l. It belonged to Lord Methuen, and may be the identical one loosely described by Ames.

The new season opened in October as usual. A large miscellaneous sale was held by Messrs. Sotheby on November 20th and five following days; and on December 5th Messrs. Hodgson sold some very good books, among them an entirely untrimmed copy of the first edition of 'Queen Mab,' 1813, 39l.; 'The Second Funeral of Napoleon,' 1841, 23l.; Gawayne Dowglass's 'The Palis of Honour,' 1553, 31l. (a blank leaf missing, wormed); and Sir Philip Sidney's 'Astrophel and Stella,' 1595, 61l. (wormed and stained). Reference has been made to what was stated to be "a complete set" of the Kelmscott publications and to "a second complete set." Until quite recently this description was believed to be accurate. In November, however, sixteen pages of a projected edition of Lord Berners's translation of Froissart's 'Chronicles,' and two pages of an edition of 'Sigurd the Volsung,' 1896 and 1897 respectively, were bought by Mr. Cockerell for 96l. (half holland). It seems that only thirty-two copies of this "made-up" book were printed for private friends, and, apart from them, no one appears to have been aware of its existence. This November sale, to which reference has several times been made, was another of those large accumulations, derived from many sources, which would at one time have been sold in sections, each having a field-day to itself. Such entries as a very fine copy of the 1637 edition of 'Romeo and Juliet,' 74l.; a similar copy of Chaucer's 'Works,' 1561, 23l.; Hour Books selling at from 70l. to 100l. each; and original drawings by "Phiz," realizing as much as 1,165l., seem to be made as a matter of course, as being in no way out of the common, by the old and world-famed firm of Wellington Street. The rest of us may wonder where all these treasures come from; how it is that they have escaped for so long the clutches of the great public libraries, ever on the look-out to outbuy, if they cannot outwit, the private bookman, whose remarkable enterprise has for long threatened to remove them for ever outside the arena of public competition. Still they come in seemingly endless battalions, and there is no reason to believe that their record for 1900 will be any less noteworthy than that of the departed year.

J. H. SLATER.

Literary Gossip.

DR. G. BIRKBECK HILL is about to add to his contributions to eighteenth-century literature an edition of Gibbon's 'Autobiography.'

MISS BEATA FRANCIS, who died on the 9th of last month, was the great-granddaughter of Sir Philip Francis, and a very charming writer in her own special way. Her best-known book, 'Fables and Fancies,' is one of those child's books which, like Hans Andersen's, appeal to imaginative people of all ages; the others are of the same kind. Miss Francis was, however, more widely known as a singer than as an author. At the time of her death she was engaged in selecting and editing a series of Francis correspondence, a work which it is hoped will be continued by some other member of the family.

MR. GUY LE STRANGE has completed a 'History of Baghdad during the Caliphate,' with full topographical identifications and plans. No one is better versed in the records of the Arabic geographers, and the work

will present everything that can be extracted from the original authorities, whether printed or still in manuscript. Mr. le Strange's fastidious accuracy and critical knowledge of the sources are a sufficient warrant for the high value of his account of the famous capital of the Abbasside Caliphs, which has so far gone without a European historian.

THE well-known Persian scholar Mr. H. Beveridge, late of the Indian Civil Service, is travelling in India in search of manuscripts, and has, we believe, met with some valuable finds. Meanwhile, we hope his excellent annotated translation of the 'Akbar-nāma' has not been laid aside. The third fasciculus was published in the 'Bibliotheca Indica' in 1898.

THE Hon. Maurice Baring has printed privately at Cambridge, and sent as a Christmas greeting to friends in England, from Paris, where he is attached to the British Embassy, a small sheaf of sonnets and lyrics, together with a short blank-verse poem called 'Sigurd,' which has some notable qualities. This is not the first time that Mr. Baring has indulged his friends in this way.

MR. BUXTON FORMAN has edited for Messrs. Dent & Co.'s "Temple Classics" a companion volume to his edition of Browning's 'Men and Women.' This new volume consists of the works in monologue produced by Browning before 'Men and Women,' from 'Pauline' to 'Christmas Eve and Easter Day,' and is called 'The Earlier Monologues of Robert Browning.'

MR. F. WYVILLE HOME, author of 'Songs of a Wayfarer' and 'Lay Canticles,' has printed privately at the Chiswick Press a 'Familiar Epistle,' in elegiacs, addressed a few years since to his father, the late Mr. G. Y. Home, by Mr. Herbert E. Clarke, author of 'Tannhäuser, and other Poems,' and two or three other volumes of verse published within the last few years. The epistle is reminiscent of a tour made in Scotland together by the three gentlemen named.

THE Rev. Whitwell Elwin, we regret to say, died on the morning of January 1st at Booton, in Norfolk, a parish of which he had been rector since 1849, and in which he was the chief landowner. Mr. Elwin, who was born February 26th, 1816, became editor of the *Quarterly Review* in 1853. He was well known in the world of letters for his vast knowledge of English literature, his admirable style, and his full and delightful conversation.

THE new literal translation of the 'Arabian Nights' into French by Dr. Mardrus is said to be in large request. The second volume confirms our opinion of the first. The tone is not really Arab, but shall we say Zouave? The second volume, moreover, contains some incidents in which the perils of the literal method are only too conspicuous. On the other hand, there are no "anthropological" notes to emphasize such passages. Dr. Mardrus aims only at a good story, and does not worry his reader with too much learning.

AMONG the contents of the *English Historical Review* for January will be the following papers: 'The Hidation of Northamptonshire,' by Mr. J. H. Round; 'The Laws of

Breteil,' by Miss Mary Bateson; 'The Sienese Statutes of 1262,' by Mr. E. Armstrong; 'Letters of Cardinal Ottoboni,' by Miss Rose Graham; 'The Disappearance of English Serfdom,' by Prof. Cheyney, of Philadelphia; 'The Dutch Power in Brazil,' by the Rev. George Edmundson; 'The State and Education under the Commonwealth,' by Prof. Foster Watson; and 'Wolfe and Gray's "Elegy,"' by Prof. E. E. Morris. In the same number Mr. Holland Rose prints some letters from the Cape relative to the French East-Indian expedition of 1803, which have an opportune interest at this time.

Mr. Moss, of Shrewsbury, who presided over the Head Masters' Conference, writes to say that the amendment in favour of grouping counties and county boroughs for the future educational areas was carried by a vote of eighteen to ten. The terms of the amendment were not on the agenda paper of the Conference; and it is right to remember that the Conference head masters are more than one hundred in number.

The Bishop of Coventry will on Wednesday next explain to the Association head masters, at the Guildhall, the scheme for the formation of local authorities which has been put forward by the Birmingham Church Council of Education. This scheme would divide England into ten areas, each governed by an authority controlling the various grades of public education within its group of counties and county boroughs.

The Middlesborough Corporation have resolved to take over the responsibility for the endowed High School in that town, to devote to it the unappropriated Inland Revenue grant, and to take advantage of Clause 7 of the 'South Kensington Directory.' The scheme originated in 1898, but the Charity Commissioners at that time objected. It is proposed to establish a "local authority" on Royal Commission lines, which will form the education committee.

A LETTER on the Junius question, addressed to Mr. Thoms by the late Mr. Dilke, is going to be printed in *Notes and Queries* by permission of Mr. Merton Thoms. It will be accompanied by some comments from the pen of Mr. Fraser Rae, who points out the remarkable phrase, "I never was a Junius hunter." The endeavour to prove somebody or other Junius has misled many inquirers into the question.

MESSRS. WILLIAMS & NORGATE have just published a reprint, limited to a hundred copies, of the Rev. G. Margoliouth's edition of the British Museum fragments of the Hebrew Ecclesiasticus.

We are glad to see that the Dieterich'sche Verlagsbuchhandlung of Leipzig has reprinted the late Prof. Wüstenfeld's valuable and exhaustive 'Genealogical Tables of the Arab Tribes and Families,' with its comprehensive index. The work has long been scarce, and the reprint is welcome. The same publishers are also reprinting the professor's 'Life of Mohammad by Ibn-Ishāk,' Arabic text. There are other works of Wüstenfeld that well deserve republication. Few men worked harder or contributed more industriously to the exposition of Arab history and bibliography.

MR. THOMAS HARDY and Mr. Austin Dobson are going to contribute to Mr. Clement Shorter's new venture *The Sphere*. Special efforts will be made to secure excellence in the illustrations, and Mr. Shorter hopes to outstrip his competitors, young and old, in this point.

SOME time ago we announced the eventual publication by several German academies of sciences of a complete 'Thesaurus Linguae Latinae,' and we are glad to be able to state that the collection of materials has already so far advanced that the printing will presumably begin next April. Some idea may be formed of the magnitude of this unique lexicon from the fact that the *Zettelmateriale* hitherto collected amounts to four and a half million numbers.

THE only Parliamentary Paper of general interest this week is Statistical Abstract for the Colonial and other Possessions of the United Kingdom in each of the last Fifteen Years from 1884 to 1898, thirty-sixth number (1s. 3d.).

SCIENCE

The Letters of Faraday and Schoenbein. Edited by Georg W. A. Kahlbaum and Francis V. Darbishire. (Bâle, Benno Schwabe; London, Williams & Norgate.)

THIS is a collection of 155 letters, of which 81 are from Schönbein and 74 from Faraday. The correspondence carried on regularly for more than a quarter of a century between two eminent physicists and chemists must needs be interesting; but the interest would have been enhanced if the publication had not been so long delayed. Faraday died in 1867, and Schönbein the following year; and many of Faraday's letters published in this volume have already appeared elsewhere.

Christian Friedrich Schönbein is best known as the discoverer of ozone and the inventor of gun-cotton. Of humble parentage, he was born in 1799 at Metzingen in Swabia, and after a chequered early career was appointed in 1835 to the Professorship of Chemistry and Physics in the University of Bâle. A life of Schönbein is in course of preparation by Prof. Kahlbaum, of Bâle, and in collecting materials for this work he obtained the correspondence which is here published.

Schönbein first became acquainted with Faraday by attending, as a stranger, a Friday evening discourse at the Royal Institution. While investigating the curious behaviour of iron towards nitric acid, in the year 1836, he took the bold step of sending to Faraday, without any introduction, a long account of his researches, which was published in the *Philosophical Magazine*. Encouraged by this publication, he continued to communicate the results of his scientific work to Faraday. The two men, though in some ways very different from each other, had much in common, and the correspondence became the means of uniting them in most intimate friendship. Schönbein was a voluminous letter-writer, and had a remarkable command of the English language, partly due to his residence here when a young man as tutor in a school.

During this residence and in subsequent visits he acquired a profound affection for

England and the English, which found expression in appreciative remarks in his travelling diary, published in 1842. A long review of this work—'Mittheilungen aus dem Reisetagebuch eines deutschen Naturforschers'—appeared in the *Athenæum* in July, 1843 (No. 821, p. 664; No. 822, p. 690).

In a letter from Bâle, dated March 18th, 1846, Schönbein introduces his gun-cotton to Faraday in these words:—

"I am enabled to prepare in any quantity a matter which, next gunpowder, must be regarded as the most combustible substance known. So inflammable is this matter, that on being brought in contact with the slightest spark, it will instantly be set on fire, leaving hardly any trace of ashes, and if the combustion be caused within closed vessels a violent explosion takes place. What shall I do with that matter? Shall I offer it to your Government?"

Then in a letter written five days later he sends this postscript:—

"I open the letter to tell you that I have just now made some preliminary experiments about the explosive power of my prepared cotton, and found that it is rather considerable. A common soldier's gun, charged with the eighth part of an ounce only, caused a pretty strong explosion."

Having perfected his remarkable discovery, he visited this country in August with the view of securing patent rights, and he then writes to Faraday as follows:—

"The affair which has brought me over to England refers to my explosive cotton, which I have so much improved that it has all the appearance of becoming a dangerous rival to gunpowder. As to its explosive powers 'gun-cotton,' as I call it, is very superior to powder: in given cases one part of it does the work of four parts of gunpowder, and under the most unfavourable circumstances the force of gun-cotton is as 2:1 to that of gunpowder. In the course of the last two months I have made many experiments with cannons, mortars, rifles, &c., and obtained results which I am allowed to call highly satisfactory. The same may be said with regard to blasting rocks."

Gun-cotton cracked at this time a great sensation in scientific, military, and commercial circles. Grove described it at the Southampton meeting of the British Association in 1846, and Brande took it as the subject of the first Friday evening discourse at the Royal Institution in 1847. Faraday, who could never be induced to meddle with commercial matters, wrote to Schönbein in December, 1846, in these terms:—

"I really feel as if I wished to know whether you are yet in the flesh, or whether you have gone off altogether, like a piece of your own cotton. I can never hear of your name now except from some one who has a commercial value attached to it, either one way or the other; and nobody suggests you to my mind as that dear, quiet, lively philosopher, and yet somewhat sentimental friend, that I so much like to think of. Your name is now a name of power: it always has been a name of mental power, but now it is powerful in the gross things of this world; and it often makes me smile when I hear people talking of Schönbein—I mean of the Gun-cotton Schönbein—to think how little they know of his true spirit and pleasant ways."

Prof. Kahlbaum, as editor, has illustrated the correspondence by a number of judicious foot-notes, which throw light upon many passages and give brief notices of the numerous persons mentioned in the letters. Considering that the book has been printed in Switzerland, the misprints are neither numerous nor serious.

AGRICULTURAL LITERATURE.

MR. RIDER HAGGARD, in the composite capacity of farmer, proprietor, and author, has produced a most delightful and useful book in *A Farmer's Year* (Longmans & Co.). It is not "a manual of farming," but "the record of one year (1898) of the daily experiences and reflections of an individual farmer"—"a man who chanced to have had the advantage of visiting other countries, and to the best of his ability to have observed the conditions, social, agricultural, and political, which prevail in them." The land farmed was nearly all his own property, and extended to about three hundred and seventy acres, mostly of heavy clay soil, in Norfolk. The result was far from a financial success, and, except for a man of independent means, farming under the circumstances described would mean bankruptcy in a very few years; but had Mr. Haggard never farmed nor written this book the record of the position of an important section of English agriculture at the close of the nineteenth century would have been poorer by one important contribution. Though not a complete record or one made every day (for our author goes off to London for a month in winter, and fills the blank with a few general remarks), it nevertheless draws attention to the main routine operations of agriculture throughout the year, and introduces by the way discussions of rural life, which render the book equally attractive to the general reader who loves the country and to the farmer bent upon gaining information which may be of service to him in his occupation. Little essays are to be found on such general subjects as rent dinners; bush-draining; old-age pensions; the intelligence of horses and oxen; covered yards; cottage accommodation; Hodge's natural history, present position, and disappearing prospects; soldiering and its relation to herring fishing and agriculture; the results of the bad treatment of cattle, especially Irish cattle, at fairs and markets; the "tied" house system in the beer trade; the methods of forestry employed in producing timber and in growing ornamental trees; and the local preference for pond water in preference to well water. This list could be greatly extended, and the reader will find the subjects treated with a breadth of judgment and with a power of accurate observation which are unusual in a man who has not from early boyhood been trained in the ways of agriculture, and more especially has not been early associated with the management of live stock. Interesting references are made to personal experiences in South Africa, our author having held the official position of Master of the High Court of the Transvaal before the Dutch war of independence. In this connexion rinderpest, which has worked such havoc among the wild game and the cattle of Central and Southern Africa, and the likewise fell horse-sickness, are both of special interest in consideration of the present belligerent condition of South Africa. Some of the little understood features of horse-sickness are stated clearly, and are in conformity, though merely from observation, with the pronouncements resulting from scientific research. The recent advances in agriculture are not lost sight of; the wonderful results obtained by the Messrs. Garton in the cross-fertilization of farm plants, thereby producing numerous new and improved breeds, are twice referred to with appreciation; but although our author is abnormally alive to what is passing before him, and shows he knows much, yet he is not an absolutely infallible guide. He revives the old fallacy that frost "destroys noxious insects by the thousand," Miss Ormerod having long ago demonstrated that insects in their undisturbed winter quarters are practically safe against the most intense frost, while the insectivorous birds—the farmers' friends—are extremely liable to suffer from abnormally severe weather. He also ignores the explanation of the phenomena associated with fairy rings in pasture which emanated from

the sages of Rothamsted, and which has been generally accepted for a quarter of a century; but we do not wish to dwell on the few shortcomings in a book of which we have formed a high opinion. The author's note, or preface, is somewhat depressing, being a general wail over the decadence and hopeless condition of British agriculture, based largely upon the financial results of the farming which our author has carried on for a decade. While there is a good deal in what he says, the picture he draws is rather dark. He does not make full allowance for his being, after all, only an intelligent amateur at the farming profession and, to boot, a proprietor occupying his own land—a combination which, however well the work may be carried out by a bailiff, rarely leads to financial success under any circumstances. No one could deny that the general practices of agriculture adopted were sound, but by moderating the pace at which improvements were introduced, and by a different and more enlightened selection and management of the live stock, it is more than probable that the loss sustained could have been considerably reduced, if not transformed into a gain on the whole business.

Prof. L. H. Bailey has produced an excellent text-book on American fruit, entitled *Sketch of the Evolution of our Native Fruits* (Macmillan & Co.). The wonderful progress in the development of native fruits is pointed out, and special reference is made to the originators of some of the least-known varieties. No attempt is made to exhaust the list of native fruits, which have now much skill and money spent in their cultivation, but the more widely grown species are discussed from their historical as well as their useful aspect, while their interest from the scientific standpoint is not neglected. In this fashion eleven chapters deal with American grapes, mulberries, plums and cherries, native apples, raspberries, blackberry and dewberry culture, types of berry-like trees, types of tree fruits, and general remarks on the improvement of the native fruits of America. It is stated, in discussing the grape diseases, that the three great scourges of the European and our colonial vineyards—viz., mildew, black rot, and phylloxera—are all native to Eastern America, where, strange to relate, they do little damage, as only those varieties of vines which are able to resist fatal attacks have survived. On the introduction of the pests into Europe the most fatal results followed, owing to the total lack of resisting power, especially in the finer varieties of the grapes on this side of the Atlantic. The benefit derived from the introduction of American stocks into countries suffering from the ravages of phylloxera is discussed in the comprehensive fashion which is characteristic of the work. The book is beautifully illustrated, and it contains a vast amount of valuable information, which our author tells us has taken him ten years to assimilate from all available sources. As a text-book it must be invaluable in America, and by those in this country who are interested generally in the subject of pomology it cannot fail to repay perusal.

ANTHROPOLOGICAL NOTES.

THE first half of the second volume of the new series of the *Journal of the Anthropological Institute* has been issued to the members. It records the proceedings for that part of the session of 1899 which succeeded the anniversary meeting in January and ended in June, and it is illustrated by not fewer than twenty-eight plates. Among the papers of general anthropological interest is one by Col. R. C. Temple on the beginnings of currency. The feather, shell, and weapon systems of currency in various islands of the South Pacific are compared with currencies in other parts of the world to show how a use of objects of utility as currency arises out of a practice of barter. Prof. Flinders Petrie's investigations into the sources of the

alphabet are noticed in the account of the proceedings in Section H of the British Association at Dover furnished by Mr. Myres. Among papers relating to Europe are Dr. Beddoe's on the mediæval population of Bristol, in which he accounts for the roundness of mediæval Bristolian heads as compared with modern skulls in the same district by the infusion of a large French element; and Mr. Clinch's on prehistoric man in the neighbourhood of the Kent and Surrey border, a careful and complete description of the discoveries belonging to the Neolithic period made at Hayes, West Wickham, and other parts of that district. For Asia, Mr. Duckworth contributes observations upon the measurements of a massive skull found near Damascus after the massacres of 1860, which resembles the types of Turkish skulls; and Sir T. H. Holdich two papers, respectively on the Swatis and Afridis and the Arab tribes of our Indian frontier. Several papers are devoted to West Africa, the Count de Gardi describing the Ju-Ju laws and customs in the Niger Delta; Mr. T. J. Alldridge illustrating the natives of Sierra Leone and the hinterland; Dr. A. L. Bennett contributing a monograph of the ethnography of the Fang, drawn upon the lines of the 'Notes and Queries on Anthropology'; and Mr. H. P. Fitzgerald Marriott some remarks on secret societies. For South America, Mr. W. Corner gives an archaeological study of the ancient ruins and remains at Mitla, in the state of Oaxaca, Mexico, belonging to the Tzapoteco race; and note is taken of the exhibition by Prof. Stair, of Chicago, before a joint meeting of the Institute and the Folk-lore Society, of the collection of objects illustrating the folklore of Mexico presented by him to that society. For Australasia, Mr. Herbert Perkins describes tree-carvings found in New South Wales; and a paper by the Rev. Samuel Ella, a distinguished missionary of the London Missionary Society, formerly president of the Australian Association for the Advancement of Science, who died February 12th, 1899, traces the dialect changes in the Polynesian languages. Mr. Sidney H. Ray adds a graceful tribute to the memory of Mr. Ella.

The third edition of 'Notes and Queries on Anthropology' is now ready, having been carefully revised by the editors, Dr. Garson and Mr. Read, but retaining the form, and to a large extent the matter, of the second edition as edited by them.

M. Philippe Salmon has contributed to the *Revue of the School of Anthropology of Paris* an account of the proceedings in the Section of Anthropology at the meeting of the French Association for the Advancement of Science at Boulogne in September last. Like the Anthropological Section of our British Association, which was at the same time meeting at Dover, they were very successful, having been well organized by M. F. Barthélemy, the President. Forty papers were read, of which a large number related to recent explorations in various parts of France and its dependencies. At a joint meeting of the geological and anthropological sections the epoch of the formation of the strait separating England from the Continent at the Pas de Calais was the subject of discussion, which M. Salmon sums up as follows: the presence of the mammoth, both on the English coast and on the Continent, tends to prove that during the existence of *Elephas primigenius* the communication by land still subsisted; but as the remains of the mammoth abound in the south part of the North Sea and the north part of the Channel, from the fact of their presence at the bottom of the sea in those regions it may be inferred that the rupture of the isthmus was produced before the extinction of *Elephas primigenius*. Though the date of the separation cannot be fixed with the precision of an historical fact, the time when it took place is defined within some-

what narrow limits, scientifically established. On September 21st a joint meeting was held between the French sections of anthropology, geology, and history and the corresponding English sections, at which Sir John Evans delivered an address entitled 'Forty Years Ago,' which M. Salmon quotes in full, commenting in high terms of appreciation on the elevated and appropriate language of the eminent and sympathetic author; and he regards the joint meeting as having contributed to excellent relations between men of science on both sides of the Channel.

The *Proceedings* of the Society of Antiquaries during the session 1898-99, which have just been issued to the Fellows, contain several papers of interest to anthropologists. Mr. Edward Whymper communicated notes on cup-markings on stones at Zmutt, near Zermatt, and on certain small objects in stone, which bore marks of the lathe and were defined by him as turners' refuse. Mr. J. L. Myres read a paper on the age and purpose of megalithic structures of Tripoli and Barbary, which he holds to be oil-presses of a type which may have been introduced in pre-Roman times, but cannot be shown to have been developed anywhere earlier than the fourth century B.C.; and Mr. Swainson Cooper, in a subsequent communication, accepted Mr. Myres's interpretation, and referred to a later period the adoption of the megalithic structures or senams as idols by a race of stone worshippers. Mr. H. W. Price communicated an account of excavations on the Sittee river, British Honduras. Mr. F. James recorded the discovery of bronze implements at Aylesford, Kent, in connexion with a skull and limb bones described by Dr. Garson. Sir Francis T. Barry read a paper on the discovery and excavation of several prehistoric works in Caithness, with especial reference to one at Keiss.

ASTRONOMICAL NOTES.

THE Lalande Prize of the French Academy for 1899 has been awarded to Mr. W. R. Brooks for his numerous cometary discoveries, made first at Phelps and afterwards at Geneva, both in the state of New York; and the Valz Prize to Dr. Nyrén, of the Pulkowa Observatory, for his valuable investigations in the department of sidereal astronomy.

We regret to notice the death, at the age of forty-nine, of Mr. H. J. Carpenter, formerly connected with the Royal Observatory, Greenwich, and afterwards Assistant at the Durham Observatory.

The *Astronomische Rundschau* enters this month on its second volume; and the January number contains several very interesting papers, particularly one by the editor, Herr Leo Brenner, giving an account of his observations of Saturn's spots and rings at the Manora Observatory in the year 1899.

We have received a new edition, with various augmentations and improvements by Mr. W. H. Bolt (Norie & Wilson), of Norie's *Complete Set of Nautical Tables*, containing all that are requisite with the 'Nautical Almanac' in keeping a ship's reckoning at sea, and in ascertaining the latitude and longitude by celestial observations. The tables include the logarithms both of numbers and of trigonometrical functions to six decimal places; and we may call attention to the valuable list of latitudes and longitudes of the principal ports, harbours, and headlands in the world. The tables are preceded by a full explanation, with examples, of the methods to be employed in using them.

We have also received the ninth number of Vol. XXVIII. of the *Memorie della Società degli Spettroscopisti Italiani*, containing Prof. Ricco's observations of the Leonid meteors, a continuation of the spectroscopical images of the sun's limb to the end of March, 1899, and some other papers.

SOCIETIES.

GEOLOGICAL.—Dec. 20.—Mr. W. Whitaker, President, in the chair.—Lieut.-General C. A. McMahon was elected a *Member of Council*, and Mr. H. W. Monckton was elected a *Vice-President*, in the room of Dr. Henry Hicks, deceased.—Messrs. E. H. Davies, J. W. Jarvis, and H. J. Seymour were elected Fellows; Dr. C. A. White, of Washington, D.C., was elected a Foreign Member; and M. Michel F. Mourlon, of Brussels, Prof. H. Fairfield Osborn, of New York, and Prof. Gregorio Stefanescu, of Bucharest, were elected Foreign Correspondents.—Dr. P. L. Selater exhibited a large diagram of a new bore lately made for the Zoological Society, in the bottom of the old well in the Society's gardens, Regent's Park. The original well was dug in 1834 to a depth of 180 feet, and a bore-hole sunk 10 feet further; it is stated that the water then rose to an ordinary level of 120 feet from the surface of the ground. The bore, it is believed, was subsequently carried to a depth of 274 feet. Some years ago the sand from one of the formations penetrated into the bore and rendered the pump useless, and the Council determined in 1897 to have a new bore made in the old well, it being pronounced impracticable to clear the existing bore without incurring a larger expenditure. In spite of many difficulties encountered during the progress of the work, this has been successfully accomplished.—The following communications were read: 'On some Effects of Earth-Movement on the Carboniferous Volcanic Rocks of the Isle of Man,' by Mr. G. W. Lamplugh.—'The Zonal Classification of the Wenlock Shales of the Welsh Borderland,' by Miss G. L. Elles.—and 'On an Intrusion of Diabase into Permo-Carboniferous Rocks at Frederick Henry Bay, Tasmania,' by Mr. T. Stephens.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Academy, 4.—'England Lovable and Paintable,' Prof. H. Herkomer.
— London Institution, 4.—'Sky Colours and London Fogs,' Mr. A. H. Fison. (Juvenile Lecture.)
Tues. Royal Institution, 8.—'Fluids in Motion and at Rest,' Lecture VI., Mr. C. V. Boys. (Juvenile Lecture.)
— Asiatic, 4.—'Recent Discoveries in Indian Numismatics,' Mr. E. J. Rapson.
— Society of Biblical Archaeology, 4.—'Anniversary.'
— Institution of Civil Engineers, 8.—'The Purification of Water after its Use in Manufactories,' Mr. H. A. Tutton; 'Experiments on the Purification of Waste Water from Factories,' Mr. W. O. E. Neele-King.
— Anthropological Institute, 8.—'The Oak and the Thunder God,' Mr. H. M. Chadwick; 'Notes on some Caverns in the Zitzikamma or Outeniqua District, South Africa,' Dr. H. D. R. Kingston; 'Notes on Skeletons found in the Zitzikamma and Knysna Caves,' Mr. F. C. Shrubsole.
Wed. Society of Arts, 7.—'The Phenomena of Phosphorescence,' Lecture II., Mr. H. Jackson. (Juvenile Lecture.)
— Geological, 8.—'A Particular Form of Surface, the Results of Glacial and Subglacial Erosion, seen on Loch Lomoy and Elsewhere,' Dr. W. T. Blanford; 'The Geology of Northern Anglesey, Part II.,' Mr. C. A. Maisey; 'The Formation of Dendrites,' Mr. A. O. Watkins.
Thurs. Royal Academy, 4.—'Portrait Painting,' Lecture I., Prof. H. Herkomer.
— Mathematical, 8.—'A Problem in Resonance illustrative of the Mechanical Theory of Selective Absorption,' Prof. H. Lamb.
— Institution of Electrical Engineers, 8.—'Report of the Institution's Visit to Switzerland.'
Fri. Institution of Civil Engineers, 8.—'The Theory of Structures and Strength of Materials,' Prof. T. C. Fidler. (Students' Meeting.)
— Philological, 8.—'Chaucer's Metre and its Influence on Later English Verse,' Prof. McCormick.

Science Gossip.

MESSRS. LONGMAN hope to publish this month the first volume of the scientific results of 'The Norwegian North Polar Expedition, 1893-6,' edited by Fridtjof Nansen. It contains memoirs in English by Mr. Colin Archer on the Fram; by Dr. J. F. Pompeck on the Jurassic fauna of Cape Flora, with a geological sketch of Cape Flora and its neighbourhood by Fridtjof Nansen; by Prof. A. G. Nathorst on fossil plants from Franz Josef Land; by Mr. R. Collett and Dr. Nansen on the birds; and by Prof. G. O. Sars on the Crustacea. Dr. Nansen says:—

"For the preparation of this Report I have been fortunate enough to secure the co-operation of some of the first authorities in the various branches of science.....Thanks to the liberal assistance of the Council of the Fridtjof Nansen Fund for the Advancement of Science, the necessary means for publishing this Report have been placed at my disposal. I thus hope that I shall be successful in my endeavour to make the volumes, both as to contents and appearance, worthy of the Norwegian nation and the zealous and devoted work of my brave companions in the expedition. During the preparation of the work I have constantly kept in view the fact that we have traversed unknown regions of the earth, regions which will not probably be visited again for some time to come. All observations made by us having thus an additional value, I have thought it right that everything should be worked up with the greatest possible care, and nothing be left out which might prove of the

slightest interest. Being aware that this will probably for a series of years hence form a standard work as regards our knowledge of the North Polar Basin, I am trying to make all information as trustworthy as possible by giving in most cases the original observations and material in full, so that the reader may be able to judge for himself how far the results or conclusions drawn are reliable, or may be able to draw his own conclusions. This may in several cases, e.g., the astronomical, meteorological, magnetic, and auroral observations, add considerably to the size of the work; but it will, I hope, also materially increase its scientific value. In order to place the various memoirs in the hands of the scientist at the earliest possible date, they are printed as they are finished, without regard to the systematic sequence, and they will be published as soon as there is sufficient material to form a volume. Each memoir will be pagged separately, and will be given a number, running continuously from 1 through the whole series, by which it may easily be referred to.....It would have been desirable that a detailed chart of the route of the Fram should have accompanied this first volume. As, however, such a chart must be based on all the astronomical observations, and as this large material, which is now being worked up by Prof. Geelmuyden, is not yet quite ready for publication, the charts will appear in the second volume, which I hope will follow not very long after the first. The whole work is estimated to form five or six quarto volumes, which it is hoped will be finished in the course of about two years. It will be issued in the English language only. If nothing prevents me, it is my intention to give at the end of the work a complete summary of the scientific results of the expedition."

MR. THURSTON'S annual report on the Government Museum, Madras, for 1898-9, shows that the institution is gaining in popularity. Over 350,000 visitors to the new building, and nearly as many to the old museum, are a good test of this. At the feast of Pongal nearly 60,000 people entered the new building. Among the additions to the collections are many new records of the Anthropometrical Survey, sometimes obtained with great difficulty from suspicious natives, especially among the Malais of the Shevaroyes. Mr. Thurston is keenly alive to the importance of ethnological and anthropological observations among the Indian tribes. A number of interesting additions have been made to the geological, botanical, numismatic, and other departments, as well as to the live zoological collection. Gifts of books for the library are not so frequent as could be desired.

DR. SYMES THOMPSON is going to lecture on 'The Perceptions,' on the evenings of the 16th, 17th, 18th, and 19th inst., at Gresham College.

THE reputation of the distinguished surgeon Sir James Paget, whose death occurred on Saturday last, was extremely high, but being mainly professional it is outside our limits. Yet we may mention his strong love of botany, which made him in his early youth compile, along with his brother the late Sir George Paget, a 'Flora of Yarmouth'; and he also wrote a work known outside the surgical world as a standard source of reference, his 'Records of Harvey,' published in 1846. He was a genuine orator, and would have attained eminence, had he taken to political life, as a speaker, if not as a debater.

THE progress made during last year in the training of women for the pursuits of horticulture and agriculture was not a little remarkable. The Swanley College has now thirty-eight old students engaged in public and private gardens, and is constantly receiving applications for trained gardeners. At Reading a second hostel has been opened, and there also a list of applications is waiting until the first class of students have completed their training.

THE Danish Pamir expedition, according to a Copenhagen letter in the *Frankfurter Zeitung*, is expected to return in a few days. The leader of the expedition, Lieut. Olussen, reports it to have been exceedingly successful, and he is bringing with him more than 2,000 botanical and zoological specimens from Turkistan, Bokhara, Khiva, and Persia; several charts of the

lakes in the Pamir; numerous drawings of cities and ancient forts; and 800 photographs of villages, ruins, monuments, and inscriptions. The National Museum at Copenhagen will be enriched by 360 ancient gold and silver vessels, ornaments, weapons, and other articles which were collected by the members of the expedition during the course of their meteorological and magnetic observations.

SIR JOHN LUBBOCK'S peerage will give pleasure in scientific circles, and so will Dr. Lauder Brunton's knighthood, for he is a genuine man of science. Capt. Abney's K.C.B. is deserved, and so is Mr. Im Thurn's C.B. Mr. Im Thurn has done excellent work in Guiana.

FINE ARTS

Piero di Cosimo: sein Leben und seine Werke.
Von Fritz Knapp. (Halle, Knapp.)

THERE are indications that trying times are at hand for the conscientious readers of the literature of fine art, or at least for those among them paying particular attention to the history of pictorial art at the period of the Italian Renaissance. The present quantity of its publications in the shape of histories, biographies, monographs, and other forms, is decidedly large. Yet considering the relative importance of that special phase of art, it can scarcely be said that its bulk is excessive. If a satisfactory history of the art had to be built up, it could only be accomplished, at this distance of time, by a careful attention to minute details in the matter of often the most ordinary events in the lives of the artists, together with a close observation of analogies and affinities in their works, not needed in discussing the art of to-day. The prodigality of publication resulting from this elaborate industry of research was so evidently a necessity, that it was not merely tolerated, but was gratefully and thankfully accepted on account of the light thrown on a transcendently interesting epoch in artistic history.

But it is one thing to welcome a full narrative and copious illustration when the volumes treat of the really great masters, of the first-rates, and quite another when they are found to deal with the second or the third rates. The same method which the writers of the past half-century have brought to a high degree of efficiency may be used to elucidate the career of the most original talent, or that of the craftsman whose productions at best are but a faint reflex of the work of a man gifted with a genuine artistic faculty. It is the case of the machinery which will indifferently forge the anchor of an ironclad or the toy spade for the child at the seaside. It has done good service in enabling us to attain a clear conception of the art of the Signorellis, the Botticellis, or the Mantegnas; still, if the same procedure is to be followed throughout the prospect is somewhat serious.

That the fear is not altogether groundless is evident from the volume before us. Piero de Cosimo was the principal assistant of Cosimo Rosselli, and a most useful servant he was to his master. He was well grounded in the technical knowledge of pictorial art; a ready manipulator, who could paint the human figure and compose drapery with facile dexterity; he could also touch in a landscape of a really fanciful character; in

short, he was the factotum and general utility man of the Rosselli *bottega*.

Vasari's life of Piero de Cosimo is not the least amusing in the delightful series of the 'Vite.' Probably it was not intended by the author to be taken quite seriously. The opening sentence, in which Piero is placed in the same rank with Giorgione and Correggio, is either ironical, or an attempt to depreciate the illustrious North Italian masters and exalt the Florentines. On the first hypothesis, we smile with Vasari; on the second, at him because of the position into which he has been betrayed, blinded by his arrogant contempt for all which was not Tuscan. Whichever way it may be, he soon, however, lets us know that he feels no strong personal predilection for Piero. His laudation of his art does not forbid him from plain speaking when his countryman's social qualities are in question. Indeed, for a biographer to say that his hero "teneva una vita da uomo piuttosto bestiale che umano" evinces a candour as rare as it is refreshing. It must be confessed that Piero possessed little of that urbanity and sweetness of disposition which we expect to find in the professor of a liberal art, especially when he is an Italian. Yet one receives the impression that Vasari has been rather too lavish in the application of his sombre and lurid tones. There was often more of humour than of savagery in Piero's outbursts. His thesis that to be publicly hanged is the most honourable and agreeable manner of quitting this life is a piece of excellent fooling. And we suspect that the frankness with which he expressed his sentiments in the matter of physicians and nurses was amply justified. It cannot, perhaps, be said that the regimen he adopted in his own case was that which would commend itself to the intelligent physiologist. Even a Florentine stomach, which is more drastic in its action than that of the proverbial ostrich, could not be expected to fulfil its functions satisfactorily when supplied only with hard-boiled eggs.

The art of Piero is liable to degenerate into a prosaic treatment of poetic themes. His presentation of a subject is occasionally similar to that in the "argument" preceding an antique poem: A being falsely accused of an attempt on the honour of B is slain by C, who is afterwards informed by D that he has been deceived; he thereon stabs B, and with the same weapon puts an end to his own existence. Piero was apt in unfortunate moments to delineate all the incidents in a classic story in a plodding, matter-of-fact way, not omitting any of the stereotyped gestures which were considered appropriate to the occasion, but leaving the spectator to supply what only could make it really interesting—the sentiment, which he might fill in according to his particular taste and fancy. A warm advocate might claim for Piero the gift of reminiscence in a very high degree; for instance, in his sacred subjects, as the 'Virgin and Child, with Saints and Angels,' or his 'Sacred Conversations,' there is hardly a single figure which may not be traced to some other personage in a composition of one of his predecessors. So with his oblong panels like the 'Death of Procris' in the National Gallery, or the 'Mars and Venus' of Berlin; every student

will at once recognize the art of Botticelli, but, of course, without the master's peculiar grace and feeling. The first-mentioned picture is perhaps one of Piero's best; and here, as in the more commonplace 'Hylas and the Nymphs,' we are aware that the painter was under the influence of a vigorous masculine art, having great traditions. When we come to panels like the Andromeda series of the Uffizi the feeling arises that mediocrity has there reached its necessary end. In a sense they possess a touching and pathetic interest, as the signs and tokens of the approaching dissolution of the famous Florentine school of painting.

With all his occasional shortcomings as a designer and his failings as a man, Piero had one talent which earned for him the commendation of his fellow-citizens: he was clever in the invention of carnival spectacles and processions. His earlier efforts were probably in the line of graceful allegory with a classic setting. But about the year 1511 he arranged a procession which took Florence by storm. It remains, indeed, an event in the city's history. The subject was 'The Triumph of Death,' and the procession passed through the streets at night by torchlight. It lives for ever in the pages of the 'Vite,' of which its description is one of the most splendid and picturesque passages. The Dantesque horror of the spectacle, accompanied by the lugubrious chant of the 'Miserere,' and the plaintive wail of the canzone "Dolor, pianto e penitenza," left an indelible impression on the minds of the spectators. Long after, as Vasari remarks, "que 'vecchi che lo videro ne rimane viva memoria, nè si saziavano di celebrare questa capricciosa invenzione."

Herr Knapp has shown true German industry and patience in the collection of the materials for his book, and has spared no pains to compile a thorough and exhaustive monograph, and in this he has succeeded. In one respect his volume must be dismissed in terms which, we regret to say, are not laudatory. It is printed on that glossy paper which it is positive torture to the eyesight to have to read from, and is simply impossible of continuous perusal by lamplight. There are numerous illustrations, reproduced by a mechanical process from photographs of pictures by Piero and other painters, which are smooth, but not artistic.

VOL. I., No. 1, of *Pictorial Comedy: the Humorous Phases of Life depicted by Eminent Artists*, published by Mr. James Henderson, Red Lion Court, comprises a number of those admirable designs in outline by Mr. C. D. Gibson which we have already commended to our readers as illustrative of the adventures of certain citizens of the United States and their wives during a trip to the cities of effete Europe. Entitled 'The Education of Mr. Pipp Series,' Nos. 1 to 8, and other drawings by the same satirist, this No. 1 most successfully shows some of the less subtle—not to say sardonic—motives of Mr. Gibson's drawings, which are as numerous as they are varied and technically excellent. Those buxom damsels who represent a sumptuous Transatlantic type abound in these capital designs, together with their somewhat vulgar and portly mammas and hard-driven papas, as well as those attenuated British aristocrats who live in order to bestow titles on the fair republicans in ex-

change for millions of dollars. Mr. Gibson's wholesomely beautiful and masculine "line," which is employed in drawing these capital figures of men and beauties, is to be commended to the attention of the admirers of the febrile draughtsmanship of the late Aubrey Beardsley. The bold and really learned style of Mr. Gibson suffers but slightly in these reproductions.

Highland Dress, Arms, and Ornament (Constable & Co.) is a compilation which will attract connoisseurs, especially of weapons, though the patriotic author, Lord Archibald Campbell, has not succeeded in putting his various gleanings into compact literary form. Something, too, is wanting in the get-up of the book. Such excellent illustrations were worthy of better sewing. As every collector of arms has a penchant for a real claymore (Andrea Ferrara if possible) and a pair of Highland pistols, the many notes on these weapons will appeal to his feelings. Not much new light is shed on the mysterious personality of Ferrara, Lord Archibald adding little to the information Mr. Böheim gave us two years ago; but the work is rich in references to known specimens of the work attributed to that famous maker. Very interesting is the writer's unique acquisition, the Culloden blades which once formed a railing at Twickenham House. Among these, 138 in number, are many from Solingen, and not a few Andrea Ferraras, broad-swords and others, the name occurring on as many as forty small swords not of the claymore type. A good blade was handed down from father to son in the Highlands as elsewhere, and many of these, as Lord Archibald points out, may have been transferred from sixteenth-century hilts. It is not thought that the work of the master himself was of a later date. As to the form of the Highland weapon, the two-handed cross-hilted sword was used as late as in the wars of Montrose; but the basket-hilted blade for one hand had come into use before then, as is evident in the portrait of the second Earl of Moray, who died in 1638. The derivation of the modern claymore from the Venetian *schiaivone* is consequently not proven. Highland smiths have always been famous, and the hereditary armourers of the clans were responsible for the most ancient weapons. It is noticeable as an instance of the rarity of Ferraras on the Continent that at the dispersal of the Heeswijk collection at Bergen-op-Zoom in August last (the sale of the year), out of 384 choice swords there was not a single Ferrara. Probably Windsor Castle holds the finest collection of them, both for variety and number, as readers may judge from the illustrations of this work. Much learning is here to be found on the subjects of dirks and targets and the true form of the Lochaber axe. The antiquity of the tartan is discussed, and we are glad to notice that the exploded legend of the small kilt (*feile-beag*) being the invention of an English iron-smelter in the eighteenth century is treated with the scorn it deserves. Much evidence has been found to the contrary since Pennant's day; and the Earl of Moray's picture above mentioned includes the kilt, worn with a belted plaid, as part of his Highland attire. Nisbet's sketch for the arms of Skene (1672) gives as supporters two Highlanders, on the dexter a gentleman in the trows, and on the sinister a "Highlandman in a servile habit," which includes the kilt. Earlier examples are found on mediæval tombstones, several admirable plates of which, illustrating the types of ornamentation on Celtic memorials, adorn an interesting chapter.

The "Halls," pictured by G. F. Scotson-Clark (Fisher Unwin), consists of several coloured sketches, in the rough splashy style now popular, of music-hall favourites, the series being concluded by a picture of Lockhart's elephants, which is decidedly good. The accessories of the various artists are cleverly rendered, but the masses of black laid on are too exaggerated, and

the likenesses of the faces are not good as a rule. Mr. George Robey's head is not so thick as represented. Mr. Chirgwin's legs are very obscurely rendered. Justice is not done to Miss Harriet Vernon's fine proportions. The text by George Gamble is poor; some of the best people he has not seen; others would not thank him for his lack of discernment of their powers. Mr. Knowles has other merits besides wearing clean clothes which ought to strike a careful observer. The phraseology employed is extraordinary: there is no need for words like "fascinating" in the English language, or "still-youngness" either.

The Master Painters of Britain. Vol. I. (Edinburgh, Jack.)—The facilities of modern processes of reproduction have been considerably abused in the preparation of this body of inferior transcripts from famous pictures, and this is the more to be regretted because a very great proportion of the forty-one plates are due to engraved originals, such as favour the camera to a degree hardly less complete than that which sculptures offer to the photographic "artist," as he delights to call himself. There was surely perversity, if not ignorance, in photographing Hogarth's 'Canvassing for Votes' from the picture in the Soane Museum, when an excellent engraving, prepared under the painter's auspices, offered itself instead. This is but one among many mistakes which mark this publication as next to useless.

Histoire du Château de Versailles: l'Architecture, la Décoration, les Œuvres d'Art, les Parcs et les Jardins, le Grand et le Petit Trianon. Par Pierre de Nolhac, Conservateur du Musée National de Versailles. (Paris, Société d'Édition Artistique.)—We have had occasion more than once to call attention to the remarkable services rendered by M. Pierre de Nolhac in his capacity of Keeper of the Château de Versailles. He is not only the zealous and intelligent guardian of the magnificent monument committed to his care, and the connoisseur who incessantly and reverently repairs, as far as possible, the outrageous injuries which have been inflicted by wanton neglect and bad taste on its walls and on the treasures stored within them, but also the conscientious historian of its departed glories. Knowing the unrivalled nature of the resources which M. de Nolhac has at his command, and the skill and precision with which he handles them, we have received with the greatest satisfaction the first instalment of his 'Histoire du Château de Versailles,' a work which is sorely needed, and which could be undertaken by no more competent hand. It will be complete in two large volumes; it is lavishly illustrated by reproductions of unpublished drawings and rare engravings, the value of which enhances the importance of a text based on the exact and liberal use of the correspondence and accounts of Colbert, Louvois, Mansart, and the Board of Works generally during the seventeenth and eighteenth centuries.

La Photographie, est-elle un Art? Par R. de la Sizeranne. Illustrated. (Hachette & Cie.)—M. R. de la Sizeranne, clever man as he is, seems to be little qualified to discuss seriously the questions which his title suggests. Art does not consist in the making of more or less imperfect or incorrect versions of natural objects as they appear when placed before a camera, and followed by trivial remarks on what Mr. This, Mrs. That, and the Misses So-and-So have secured in the way of making permanent—this is simply what it comes to—the otherwise evanescent images in which a lens took its part. The idea of associating the reflections and transcripts of the camera with the art of the painter of 'La Source' is but sufficient to show that for M. de la Sizeranne Ingres lived in vain. The idea, which no doubt presents itself to many photographers, of Titian going about with a kodak under his arm—the notion of Leonardo taking "snap-

shots" at *la belle Joconde*, and evolving out of a camera and its chemicals the intensity of that ineffable smile of hers which has enchanted ten generations, to say nothing of combinations of colour which are to the eyes what music is to the ear—only require to be stated to be dismissed.

GREEK ART.

A Catalogue of the Cyprus Museum. By J. L. Myres and Max Ohnefalsch-Richter. (Oxford, Clarendon Press.)—The British Government in Cyprus cannot be congratulated upon the way in which it has dealt with Cypriote antiquities. The present volume, and the work which it represents, go some way to remedy one of the worst defects; but lost opportunities and neglected duties are but too conspicuous in the record, and even what has now been done is due to the aid volunteered by an individual, not to any officially supported scheme, although the necessary official permission for Mr. Myres's work was tardily granted. By the Turkish law of antiquities the objects found in any excavation are divided equally between the Government, the owner of the land, and the excavator. Thus one-third of the proceeds of any excavation, and, by a simple bargain, the whole of the proceeds of a Government excavation, naturally came to the Cyprus Museum. It follows that this museum ought to be the place, above all others, for studying the antiquities of Cyprus; but its acquisitions remained ill-housed, often left in packing-cases, unarranged, unlabelled, and uncatalogued until 1894. In that year Mr. Myres was asked to undertake the work of arranging and cataloguing, and he carried it out in the following season, with the help of Mr. Ohnefalsch-Richter. His catalogue is really the first systematic and trustworthy record of excavations in Cyprus since the British occupation. Mr. Myres has been enabled to make use of Mr. Ohnefalsch-Richter's unrivalled opportunities for observing and recording Cypriote excavations, and so has gathered together the information which had already been partly worked up by Reinach, Dümmler, Herrmann, and others, as well as in Mr. Richter's own publications. Thus he has done what he can to make up for official negligence; but his indictment still remains that "the British Government of Cyprus has hitherto spent nothing in maintaining, or even in properly storing, the collections for which it is responsible." Could the same be said of any other civilized power?

Répertoire des Vases Peints Grecs et Étrusques. Par Salomon Reinach. Tome I. (Paris, Ernest Leroux.)—In this volume M. Reinach pursues still further his admirable scheme of making accessible, in handy and economical form, the contents of expensive and unwieldy archaeological publications. Here one can get, on a small scale, reproductions of the plates of the chief periodicals in which vases have been published, such as the *Compte Rendu* of St. Petersburg, the *Monumenti*, *Annali*, &c., of the Roman Institute, the *Archæologische Zeitung*, and the chief Italian and Greek publications. His handy little volume will be most useful, not only to the student working at a distance from big libraries, but also even to those who can get at the larger works when they want them; for it serves as an illustrated index, and often the turning of a few of its pages will save the time and energy spent in dragging about many heavy volumes. M. Reinach's plates are not reproduced by direct photography from the original plates, but from simplified drawings especially prepared. They are not, of course, of much use to students of style—nor, indeed, in many of the earlier publications, are their originals; but they suffice to show subject and composition, which generally are all that is required; and in any case they indicate to a student whether it is worth his while to look up the plate in the larger publication. In

vol. ii. M. Reinach promises a reproduction of the plates of the chief collections of vase paintings, such as those of Gerhard, de Luynes, Roulez, &c., together with the beginnings of a concordance of publications of vases; and a third volume will complete the series.

Kentaurenkampf und Tragoedienscene: zwei Marmorbilde aus Herculanum. Von Carl Robert. (Hallisches Winckelmannsprogramm.) — Following up his discussion on the marble plaque with the painting of Niobe and Leto, Prof. Robert now considers two other similar paintings found in the same house. The first of these, representing Pirithous delivering his bride from a Centaur, is so well preserved in the shading that, as Robert rightly insists, it cannot in this case be maintained that only the preliminary sketch survives. On the other hand, the intensity of expression visible here in the faces makes it more difficult for Robert to maintain his view that these plaques date from the fifth century B.C., and he admits that he can quote no parallel at so early a date. The second plaque, which represents a scene from the 'Hippolytus' of Euripides, was, in Robert's opinion, originally votive; and he devotes a long discussion to the peculiarities of tragic dress in it, especially to the absence of anything like cothurni. Here, again, the whole question depends on the date of the plaque, and perhaps many people will be sceptical about regarding it as contemporary with the play; and the same doubt may apply to the original of a scene from Euripides's 'Auge,' which he recognizes in a painting from the Casa del Centenario.

Artémidore. Par Edmond le Blant. Extrait des Mémoires de l'Académie des Inscriptions et Belles-Lettres, xxxvi. 2. (Paris, Klincksieck.) — In this interesting little paper M. le Blant has put the 'Oneirocritica' of Artémidore to a novel use. Instead of discussing the superstition of oneiro-mancy, he has classified the various dreams recorded, and from them he has produced a picture of the surroundings of life in the days of Marcus Aurelius, holding that the things that chiefly impressed the imagination of mankind came to be reflected in their dreams. The gods and their images and temples, the games of the circus and the theatre, and all the common wants of daily life naturally find their place. It is amusing to notice, too, the quaint and apparently arbitrary conditions that decide the auspicious or inauspicious meaning of a dream, though the reason of these things often goes far deeper than it appears, and belongs rather to the aspect of the subject which M. le Blant here intentionally disregards.

THE ROYAL ACADEMY WINTER EXHIBITION.
WORKS OF VAN DYCK.
(First Notice.)

ONLY in one respect does this collection, although it includes one hundred and twenty-nine pictures and one hundred and six drawings, excel the gathering in the Grosvenor Gallery in 1887. It contains many works which were seen in Bond Street, among them nearly all the first-class examples, but the superiority—we do not refer to the positive merits, great as they are in both cases—consists in the presence at Burlington House of two works, each of which illustrates a different phase of Van Dyck's many-sided art. The more beautiful and less known, being the portrait of Philip, Lord Wharton (No. 61), holds the place of honour at the east end of Gallery III. It is an incomparable piece; so beautiful, indeed, that if Pieter Lombart had but known of it he would surely have included it among the twelve famous prints after Van Dyck known as the 'Countesses,' as he did the portrait from Wilton of that other Philip, the fifth Earl of Pembroke (14), which long commanded an amount of admiration that the present state of the picture, we grieve to say, by no means

justifies. The condition of No. 61, on the other hand, leaves nothing to be desired. As those who saw it at Antwerp know, it is a supreme specimen of Van Dyck's power to render the girl-like, yet not effeminate charm of a noble youth of nineteen wearing a romantic dress of green velvet and an amber scarf. It is inscribed 'Sr Ant. Vandike—Philip, Lord Wharton, 1632, about ye Age of 19.' He became a noted Puritan, and gained further influence with his party by marrying for his second wife Jane, daughter of Arthur Goodwin, a lady whose portrait by Van Dyck remains in the Hermitage, and has not been lent by the Emperor to the Academy. These portraits were originally part of the collection of the Wharton family at Woburn, and afterwards at Winchendon, the seat of the then Marquis of Wharton, from whom Sir Robert Walpole bought them for Houghton. There they hung in the Great Drawing-Room till 1780, when George, Earl of Orford, sold them with the rest of the Walpole collection to the Empress Catherine. It is remarkable that John Smith, who prepared the famous 'Catalogue Raisonné' of Van Dycks, said nothing about the picture, though he did not ignore the other Van Dycks which went to the Hermitage from Houghton. Sir Robert Walpole seems to have paid the Duke of Wharton for the portraits of his ancestors 100*l.* each; but Van Dyck's own price was certainly not more than 60*l.*—that is, if we call No. 61 a whole-length figure. Critically speaking, we may point out that the art of this portrait illustrates the influence of Italian types. It was probably painted soon after Van Dyck settled in England in 1632, that is to say, before he had become overwhelmed with commissions.

The Italian types themselves were more distinctly seen in Van Dyck's pictures during his sojourn at Genoa, where Paolo Veronese abounded in his time, and are strongly manifest in the other picture to which we have referred as one of the two transcendent works in this gallery. The *Portrait of the Doge Andrea Spinola* (47) was, for the first time in this country, seen here as No. 168 in 1879, when it belonged to Sir H. Hawley. It was No. 125 in 1894, when the present owner, Mr. Heywood-Lonsdale, lent it. Its reappearance is most welcome. Great must have been Van Dyck's joy when the voluminous ducal robes, of a powerful and rich red, were given him to paint, and suggested an exercise in that massing of black with their splendour in which Veronese excelled. How Van Dyck profited by the opportunity is manifest. This, in fact, is the finest piece of painting in full red and on a large scale that we know of. From a pictorial point of view, therefore, the likeness of the doge stands out pre-eminent in wealth of colour, massiveness, and simplicity. Nor to Van Dyck was the opportunity of painting a nobler head of the pure Italian type less acceptable. The refined and dignified countenance is rather acute than resolute, but the perfection of a physical type that had been polished through generations of culture marks his features. In this country only Millais among the moderns could have surpassed the modelling and drawing of this head, and we well remember Millais's extreme delight while he stood before this picture when it first appeared in this gallery. Of the Spinolas Van Dyck painted several ladies and children, as well as military and civic dignitaries, but we do not know on what authority No. 47 now bears that name. Neither Smith nor M. Guiffrey mentions the picture as that of one of the family, nor, so far as we can discover, at all.

The time of Van Dyck at the Court of Charles I. must obviously have been largely taken up with those portraits of the queen which are so numerous abroad, and even more numerous in this country. A considerable proportion which bear Van Dyck's name are, doubtless, replicas produced in his Blackfriars workshop or copies made in later days than his. Neverthe-

less, not a few of the likenesses of Henrietta Maria are really and almost wholly by him, and among these some of the best are now before us, including, of course, those from the British historic galleries, such as that of the Duke of Grafton, who has sent *King Charles I. and Queen Henrietta Maria* (20), a group of which it is hard to say which figure is the more characteristic. It makes us wonder whence the popular ideas of her beauty were derived, and at the courage of the artist who depicted her so truly. Lord Denbigh's portrait in profile, No. 126, is a striking example of this effect; though it seems to have suffered from time, the "restorer," and the varnisher, its essential elements remain, except perhaps the rosininess of the carnations, which in her later days, as many pictures show, was supplied by liberal rouging. This profile was at the New Gallery in 1889, and at the Grafton Gallery in 1894. It is hard to trace the provenance of less ambitious portraits of the queen such as Capt. Chambers's half-length figure (9), where she wears amber satin of the sort Mrs. Kirk, No. 5, adopted when she dressed after her mistress. The crown on the table at her side is not of Van Dyck's painting. She wears turquoise blue, a large black hat and feathers, in Lord Fitzwilliam's group (No. 12), which includes the grotesque figure of the manikin Sir Geoffrey Hudson: a capital picture, which is nearly in its original state. Here, as well as in No. 76, notice the absence of a wedding-ring. This group was described at some length in 'The Private Collections of England: Wentworth Woodhouse' (*Athen.* No. 2757). It was presented by Charles I. to the great Earl of Strafford, and (on October 12th, 1633) Van Dyck received 40*l.* for it—at least, so Horace Walpole, who saw it at his friend's mansion, records, on the authority of that friend. It was at the British Institution in 1846, and with the Art Treasures in 1857. Lord Portarlington lent the Academy a similar picture in 1878, which in 1881 he exchanged for another work with Lord Northbrook, who, in turn, lent it to the Grosvenor Gallery in 1887, in the catalogue of which, under No. 35, the history of these groups is noted. At Hampton Court there is a full-length portrait of the dwarf attributed to Mytens. The reader will notice that when her Majesty's complexion, to which her face owed most of what charm it possessed, began to fade, she abandoned the white satin or silk in which she originally delighted (see No. 20) for the turquoise blue which appears in No. 12, and later still affected the amber silk in Nos. 9 and 57. Lord Fitzwilliam has a seated figure of Henrietta Maria dressed in blue. In most of her portraits the large pearls for which the uxorious Charles gave a terrible price are to be noticed, as here in Nos. 9, 20, 39, and 50.

The Duke of Grafton's group of Charles and his queen, No. 20, three-quarters-length figures, was No. 25 at the Grosvenor Gallery in 1887. One of her bracelets is black, and threaded through a finger-ring, as in a half-length of the queen which Lord Wantage possesses. In Van der Dort's catalogue of the king's pictures No. 15 is described as "Done by Hoskins after Sir Anthony Vandyke.....copied by Hoskins after Sir Anthony Vandyke's picture which is now at Denmark House [old Somerset House], above the chimney, in oil colours." Walpole mentions a picture like No. 20 in the Royal Collection, and Smith, under his No. 209, confirms (or copied) that statement. No such work is now in the Queen's collection; doubtless he referred to that which is before us. Pepys (*vide* his 'Diary') wrote, April 26th, 1667:—

"To White Hall and there saw the Duke of Albe-marle [Monk], who is not well, and do grow crazy. While I was waiting in the Matted Gallery, a young man was working in Indian Inke the great picture of the King and Queen, sitting, by Van Dyke, and did it very finely."

The "young man" was doubtless an engraver's draughtsman. As Pepys did not mention

other figures than those of Charles and Henrietta, it is most likely he meant the present No. 20 (if not that in the Royal Collection), a picture which the Grosvenor Gallery Catalogue fully described. The picture, or a similar one, was engraved by R. Van Voerst, C. J. Visscher, and G. Vertue, severally. It must have been painted before 1634, which is the date on Vertue's print. See Smith's No. 209, on a picture of this subject which is still in the Royal Collection, and differs materially from that now here. Lord Wantage's *Henrietta Maria* (39), in white satin, with roses and the crown, seems an inferior, though still fine example, shows no wedding-ring, but includes the pearls and the great diamond ring, which is attached to a bracelet.

Interesting is the *Portrait of the Princess Mary when a Child* (1). The future mother of William III., standing demurely with her hands clasped in front of her little white apron and wearing bright turquoise blue, her mother's most favoured colour, is a noteworthy study in art, and it must have been one of the latest of Van Dyck's royal portraits. At present the carnations are rather raw, while the coloration of the picture, combining pure blue, bright white, and the deep red of the carpet the princess stands on, is distinctly such as the painter often employed. It is harmonious and full of sparkle. It seems to be Smith's No. 460, of which there is an engraving by Faithorne. It was No. 96 at the British Institution in 1843, and, except in regard to the carnations, is in perfect condition. The flesh and other parts of this pleasing example may have suffered in that varnishing or "oiling out" to which not a few of the pictures before us have been exposed in a much greater degree. This will in the future affect them to a greater degree than is now apparent. There is a similar picture of the princess at Berlin, where she wears a coronet; Talleyrand had another, where she holds a fan and wears a brown frock; on various other canvases she is grouped with her mother or brothers and sisters—in No. 57, where she is a baby (circa 1631), and No. 69, the fine group from Windsor, where she is four years old, as in 1635; in No. 55, where she wears white.

Part of the surface of the Duke of Sutherland's half-length figure of that famous collector *Thomas, Earl of Arundel* (2), has lost some of its original soft finish; yet artists, from Reynolds to those of our own time, have learnt much from it, and they are grateful for the prints by Tardieu, Sharp, and Tomkins which fortunately reproduce it. There is a good deal that is Italian about it; indeed, it might have been painted while the artist and Lord Arundel were in Venice, about 1625, but it suggests an older man than the Earl was then. It is Smith's 322, and after the dispersion of the Arundel Collection it turned up in the Orleans Gallery, and being missed at the sale, 10,000 francs was deducted from the price; it was in the hands of "Citizen Robit" in 1801; and the then Marquis of Stafford gave 500 guineas for it. It was at the British Institution in 1820 and at the Academy in 1876 and 1890—see Buchanan's 'Memoirs,' i. 182. Very fine and sober is the expressive single figure of William, the hapless son of the Earl of Arundel, under his title of *Viscount Stafford* (6), a choice exercise in cool colours, quite unlike the last-named picture, and, unlike it, in perfect condition. It was engraved by J. H. Robinson for Lodge, is Smith's No. 573, and was No. 88 at the Grosvenor Exhibition, 1887.

Waagen made a great mistake in assigning the group *Snyders, his Wife* (Margaret, born De Vos) and *Child* (4), and in not recognizing the likeness to Snyders. It is excellently painted, and quite exceptional as a composition of a group by Van Dyck, who was seldom happy in grouping his sitters. Snyders's intelligence pervades his features, while no one can fail to be struck by the likeness of the lady to Cor-

nelius De Vos, whose sister she was. See Vostermann's print after the brother, according to Van Dyck. A similar, but smaller group, which is No. 627 at St. Petersburg, has a landscape background, and the child holds a doll. That before us seems to be a replica of it; it belonged to Sir Culling Eardley, at Belvedere, and was one of the Art Treasures, 1857, No. 605, and No. 43 at the British Institution, 1859. The portrait of *Mrs. Kirk* (5) recalls not a little of the intrigues of the Court of King Charles. She was a daughter of Aurelian Townshend, and bedchamber-woman to Henrietta Maria. Her figure is resplendent in amber satin, and from her French coiffure to her feet her costume is a reflection of that of her mistress. The observer will notice that this portrait exhibits no wedding-ring, a curious circumstance which reminds us of the fact that in very few of the painter's likenesses of married women is a wedding-ring introduced. We find but one wedding-ring at the Academy. The inference is that the hands in most of them are not those of the sitters, but of models. Probably Van Dyck did not often paint the hands in his portraits, and this will account for the fact that, unlike Holbein's hands, they seldom have any character, although generally beautifully painted. The picture before us belonged to Sir P. Lely, No. 116 in his catalogue, 1680; the Earl of Kent gave 80*l.* for it. It was engraved in mezzotint by Beckett; was lent by Lady Lucas to the British Institution in 1815, again by Earl de Grey in 1852, and to the Art Treasures in 1857; the Dowager Countess Cowper lent it as No. 130 to the Academy in 1873; it is Smith's 531. *Mrs. Kirk* appears with the Countess of Morton in another Van Dyck.

The *Portrait of an Artist* (7) is more like that of a man of science. It was here in 1875 and 1890, and was recorded by Smith as No. 825 and Supp. 21. He says it was formerly in the Dresden Gallery, and bought in 1837 by the then Duke of Sutherland for 440*l.* It was well engraved by Valliant. The seaman *Earl of Northumberland* (3) approaches Rubens's florid method of design, and this whole-length, life-size figure, with the baton, and his foot on the too obtrusive anchor, is a capital piece of Van Dyck's *bravura*. It was engraved by Scriven for Lodge, and was at the British Institution in 1820, Art Treasures, 1857, the National Portrait Exhibition, 1866, and the Academy, 1878.

'THE LIFE OF MILLAIS.'

35, Westwood Road, Southampton, Dec. 30, 1899.

IN vol. i. p. 342 of the 'Life of Millais' there is printed a letter to his wife dated April 28th, 1859, in which occurs a reference to the picture of an artist designated "O—" with these words: "It is very good, but egregiously vulgar and commonplace; but there is enough in it of a certain 'jingo' style to make it a favourite." The word "jingo" has always been supposed to have come from a music-hall song about the year 1878, and the question arises as to where Millais got it from nineteen years before that date.

On p. 363 of vol. ii. another political term ("Little Englanders") appears, but in this place it is the editor who uses it—and in an incorrect sense.

W. ROBINSON.

Fine-Art Gossip.

THE Royal Academicians have, under the advice of Mr. T. G. Jackson, effected a considerable improvement in the decorations of the lower hall at Burlington House, where, in the ceiling, the pretty panels which Angelica Kauffman painted with the pseudo-classic "tales" Peter Pindar satirized so boldly are inserted in compartments divided by mouldings. The floor has been repaved with quarrels of black and white marble, and a finely designed dado of oak, enriched with well-carved foliage, runs round the walls. Noble columns and

pilasters of green marble add colour to the interior and greatly enrich it. At present, owing to the light tint of the ceiling proper and the freshness of the black and white pavement, the effect is a little cut up and spotty. Time and London smoke will, by darkening the lighter ones, soon harmonize these contrasting tones. Angelica's panels were painted about 1780 for the decoration of the Lecture Room in that section of Chambers's building which was designed expressly for the Academy when it vacated its apartments in Old Somerset House. When the Academicians removed to Trafalgar Square the panels were inserted in the ceiling of the library; when the Academy migrated to Piccadilly they were stowed away out of sight.

The next exhibition of the Pastel Society will be opened on the 3rd prox. at, as before, the Institute Galleries, Piccadilly.—To-day (Saturday) is fixed for the private view, at the Fine Art Society's Gallery, of Mr. Frank Saltfleet's drawings entitled 'From London to the Sea.'

MR. ALBERT HARTSHORNE, who has been laid up with a severe bronchial attack in London, was enabled to be removed on Saturday, December 30th, to Charlton, Shepton Mallet. He numerous friends will be glad to hear that he is now approaching convalescence, and may shortly regain his usual strength.

THE decease of M. C. Léopold Steiner, the distinguished sculptor, is announced. He was born in Paris in 1854, and was a pupil of Joubroy and Delaplanche. At the age of thirty he gained a First-Class Medal at the Salon, and again a Gold Medal at the Exhibition of 1889. His last employment was on the sculpture of the bridge of Alexander III. He was the artist of the statue of Rouget de L'Isle at Choisy-le-Roi and that of Ledru Rollin in Paris.

THE monument to Bossuet, which M. Paul Dubois is expending his best powers upon, in order that it may adorn the cathedral of Meaux, is spoken of highly as worthy of the occasion and the great sculptor. It represents the great orator preaching, surrounded by five appropriate figures. The bishop's effigies is 2*m*.40 in height.

THE French journals state that the date for the opening of the Salon of 1900 has been provisionally fixed for the early part of April, not May 1st as hitherto.

THE Fine-Art Society has sent us an artist's proof, framed, of Mr. G. H. Every's solid and firmly engraved plate after Romney's 'Elizabeth, Countess of Derby,' seated in a landscape. The reproduction is excellent, and characteristically sharper than John Dean's well-known print from the same picture, which was published in 1780, if not so full of tone. In this respect it is more like a Romney. The print preserves the lady's vivacious and highly intelligent expression and the abstracted, "far away" look in the face which Romney so often introduced—as often, indeed, as he favoured the designs and compositions of those antique gems from which he frequently borrowed (as in this case) the poses of his sitters. The picture, which was painted about 1778, was first exhibited as No. 69 at the Academy in 1885, a loan from Earl Granville; it was No. 27 at the same place in 1892, being then the property of Sir C. Tennant, who in 1894 lent it, as No. 64, to the Grafton Gallery Exhibition of portraits of 'Fair Women,' second hanging. The lady herself was the only daughter of James, sixth Duke of Hamilton, and the beautiful Elizabeth Gunning. She was born in 1753, and married in 1774 Edward, seventh Earl of Derby. She died in 1797.

THE death of the distinguished Italian painter Alberto Pasini is announced as having occurred at Turin, where he had lived of late years. He resided long in Paris, and his brilliant paintings of Oriental architecture, figures, and sunlight have often commanded admiration in the Salon. Some of them have been conspicuous at the French Gallery, where his crisp draughtsmanship, exquisite touch, perfect finish, and solid

of execution commended themselves to eyes learned and unlearned alike. He obtained many distinctions in France, including a Medal of the Third Class in 1859; another, of the Second Class, in 1863; a third, of the First Class, in 1864; and a Medal of Honour in 1878, when he contributed eleven pictures to the Exposition Universelle. He received the Legion of Honour in 1868, and the grade of an officer in that order in 1878. He should not be confused with the Austrian genre and anecdote painter Herr Ludwig Passini, who was born in Vienna, whereas Pasini was born at Busseto.

THE Asiatic Society of Bengal has issued as an extra number a case of 'Plates illustrating a Report on the British Collection of Antiquities from Central Asia, prepared by the Survey of India.' The plates represent inscriptions, coins, sculptures, pottery, &c., and form valuable materials in illustration of the various periods of Central Asian history. One of the coins is upside down; but the plates are designed for study, not for artistic effect.

MUSIC

The Fitzwilliam Virginal Book. Edited from the Original Manuscript, with an Introduction and Notes (translated into German by John Bernhoff), by J. A. Fuller-Maitland and W. Barclay Squire. 2 vols. (Leipzig, Breitkopf & Härtel.)

THIS valuable and interesting collection of old virginal music, hitherto accessible only to the few who were able and courageous enough to decipher its difficult and oft-times perplexing notation, can now be read and studied by all who are interested in the early history of instrumental, and especially of key-board music. The edition under notice has been prepared by Mr. J. A. Fuller-Maitland and Mr. W. Barclay Squire, and from their introductory remarks concerning the history of the precious volume, and concerning its notation—or rather notations—one can see, even without any special knowledge of the subject, that their task was one of no ordinary difficulty—one, in fact, demanding deep knowledge, experience, and the utmost care and patience. Their labour, evidently one of love, has not been in vain, and it will be gratefully recognized by all who can appreciate its importance. The 'Fitzwilliam Virginal Book' is not only of inestimable value to the musical antiquary, the historian, or the student, but also of great interest to Englishmen, for it contains the names and the works of English musicians whose fame was neither local nor ephemeral. Among European composers of the sixteenth century John Bull and William Byrd, to name two who are largely represented in the collection, occupy a foremost place.

The manuscript volume was for a long time known as 'Queen Elizabeth's Virginal Book,' as it was supposed, though erroneously, to have been in her possession, and there is, therefore, something appropriate in the dedication of the published copy in two volumes to Her Majesty Queen Victoria, for under the latter, as it did under her illustrious predecessor, the art of music has greatly flourished.

The history of the 'Virginal Book' is extremely curious. The first mention of it is in Ward's 'Lives of the Gresham Professors,' 1740, at which time it belonged to Dr. Pepusch, chapel-master to the Duke of

Chandos before Handel. In their introduction the editors state that in 1762, at the sale of Pepusch's collection (Pepusch died in 1752), the volume "was bought for ten guineas by Robert Bremner, from whom it passed to Lord Fitzwilliam, in whose possession it was in 1783." Joseph Warren, the musical antiquary, in a letter full of curious detail addressed to the *Musical World* sixty-two years ago, gives a somewhat different account; since, however, Warren's list of the contents of the volume in his notes on William Byrd in Boyce's 'Cathedral Music' is stated in this introduction to be "inaccurate," the same charge may probably be brought also against the letter. The manuscript was supposed by William Chappell to have been made for or by an English resident in the Netherlands. Our editors, on the other hand, and from internal evidence, consider it to have been written by the Francis Tregian who, convicted of recusancy, was imprisoned in the Fleet from 1608-9 until his death in 1619. They, however, admit that the question must remain for the present unsettled. The sections "Notation" and "Accidentals" in the introduction are as important as they are interesting. The music was transcribed "from MSS. of widely different dates and degrees of correctness"; and, further, we read that the transcriber is often found "trying new experiments in the indication of accidentals, and in other similar points." These facts give one a vivid idea of the difficulties against which the translators—if the editors may be thus named—had to contend. We, however, mention these matters here to show how at times the reading can only be conjectural. In old vocal music and in early harpsichord music accidentals had to be supplied by the singer or player according to certain laws or unwritten traditions. But what with the old modes and old intonation, it is frequently far from easy to decide when an accidental is really required. In these matters, the editors remark, and with truth, that "modern ears cannot be absolutely trusted." It need scarcely be added that they have not incorporated into the text any accidentals which they deemed desirable, but have placed them, enclosed in brackets, above or below the notes.

To enter into any description of the music within these two printed volumes is not possible. Even the most rapid survey of the contents would occupy too much space, and without music-type would prove unprofitable reading. The character of the music differs entirely from that in vogue at the present day; but musicians who have the power of forgetting the present and of throwing themselves into the past, at any rate for a time, will find in this 'Virginal Book' a storehouse of great and beautiful things. Some numbers, doubtless, are old-fashioned and dry, but others have the stamp of genius impressed on them; they bid defiance to time and fleeting fashion. In the variation form the English composers displayed special boldness and originality.

In the introduction there are two exceedingly fine facsimiles, which convey to the general reader a far better idea of the old method of notation than could be obtained from the most minute description. The printing, too, of the music in the two

volumes is wonderfully clear and correct. For this MM. Breitkopf & Härtel deserve all praise. It is said that there is no nationality in art; nevertheless, it certainly would have seemed natural and appropriate for some great English firm to have undertaken the publication of this national musical treasure.

Musical Gossip.

ACCORDING to custom, the Royal Choral Society opened the new year with a performance of 'Messiah.' Sir Frederick Bridge, for the third time, presented Handel's work with some approach to the original conditions of performance, Mozart's accompaniments being discarded and the composer's restored. The proportion of three to two in favour of the band as compared with the chorus could not, of course, be reproduced at the Albert Hall. There were some gaps in the ranks of the chorus last Monday evening, due to influenza, but their share was nevertheless ably accomplished. The solos were placed with Madame Albani, Miss Clara Butt, Mr. Lloyd Chandos, and Mr. Andrew Black, all of whom sang with their usual fervour and artistic feeling.

THE many friends of Sir George Grove will rejoice to hear that he has partially rallied from his recent serious illness, and is now, for a short time, able to leave his bed.

AT a general meeting of the orchestra of the Lamoureux Concerts, held at Paris last Thursday week, M. Camille Chevillard was unanimously elected president and *chef d'orchestre* of the society.

WE regret to announce that Herr Plank, the well-known baritone of the Court Theatre at Carlsruhe, has met with a serious accident, and it is feared that the internal injuries which he has received will prove fatal.

CARL MILLÖCKER, composer of various light piquant operettas, is dead. Of these 'Der Bettelstudent,' produced at Vienna in 1882, is one which achieved special popularity. Millöcker, born in 1842, became capellmeister at Graz in 1864, at the Harmonietheater, Vienna, in 1866, and in 1869 at the Theater an der Wien in that city.

THE death is announced, at the advanced age of ninety-three, of Friedrich Robert Sipp, a musician who in his day was an able violinist and teacher. Among his pupils was Richard Wagner.

WE have also to mention the death last Saturday of M. Eugène Bertrand, director of the Paris Opéra, and partner with M. Gailhard.

THE German papers announce that Herr Siegfried Wagner is about to settle for some time in Rome, in order to devote himself to his new opera in three acts, of which the first is nearly completed. The composer will again be his own librettist. The work is to be produced at Munich in 1901.

PERFORMANCES NEXT WEEK.

SUN. Sunday Concert Society, 3.30; Sunday League, 7, Queen's Hall.
WED. International Ballad Concert, 8.15, Steinway Hall.
— Curious Club Concert, 8.30, Prince's Galleries.
SAT. Saturday Popular Concert, 3, St. James's Hall.

DRAMA

EDITIONS OF SHAKESPEARE.

The Works of Shakespeare: Hamlet. Edited by Edward Dowden. (Methuen & Co.)—We gather from the advertisements in our columns that this is the first instalment of a new and elaborate edition of Shakespeare's works by several hands, to be issued under the general editorship of Prof. Dowden, who himself supplies the first volume. It is to be presumed that, as in this case, a separate volume will be devoted to

each play, with, as here, a full introduction, and textual and explanatory notes. The instalment before us leaves little to be desired as a model of arrangement and printing; it is light and handy, and eminently readable. The textual notes—though, of course, they make no pretence to rival those of the Cambridge edition—are full, and, so far as we have examined them, seem to include all essential to the settlement of the text. Not, however, being printed in columnar order, as in the Cambridge edition—space would not permit this—it is sometimes a little difficult to distinguish the one from the other in their present rather crowded condition. We would suggest that in future volumes the line numbers with which each note commences should be printed in a blacker type. A glance at the columns of the 'New English Dictionary,' where the dates prefixed to each quotation are thus printed, will show at once what an advantage to the reader this method would be if adopted here. As regards the explanatory notes, it is, as Prof. Dowden himself says, inevitable that his task should be in the main that of selection and condensation, though he does not debar himself on occasion from original comment. The reader is not to expect a new 'Variorum,' but he may be confident of finding a well-considered and helpful series of notes. We cannot attempt to give any detailed review of these, but as a taste of his quality we may notice the first one of several to which Prof. Dowden directs especial attention in his introduction. In Act V. sc. i. the sexton throws up a skull from the grave he is digging, and Hamlet, taking it up, asks whether Alexander would have looked and smelt "o' this fashion i' the earth." Prof. Dowden has asked himself, as we believe no commentator has done before, Why Alexander rather than another? and he suggests that Shakspeare may have chosen him by way of contrasting the beauty and sweet smell of the living hero, as set forth in the pages of North's 'Plutarch,' with the loathsomeness he would assume in the grave. Prof. Dowden's subtly ingenious idea is somewhat marred by a misquotation, in his note, of North's words—"His skin had a marvellous good savour"—"savour" has been unhappily corrupted to *favour*. The mention of the fragrant of Alexander's body and breath irresistibly reminds one of that eccentric philosopher Lord Herbert of Cherbury, who modestly claimed for himself the like sweetness of skin, and of breath too, till he took to tobacco. As a novelty also in interpretation, we may be allowed to call attention to one other note on this scene, which is only now beginning to take its place in Shakspearean commentaries. When the gravedigger throws up the first skull, Hamlet remarks on it, "How the knave jowls it to the ground, as if it were Cain's jaw-bone, that did the first murder!" Hitherto no editors of Shakspeare, with the exception of Prof. Herford in his "Eversley Edition," the publication of which is just concluded, have had any note on this speech, and it is to be presumed that they took it to mean, what indeed it seems clearly to express, i.e., that the gravedigger treated these bones as disrespectfully as he would have done the bones of the first murderer, Cain himself; but many years ago Prof. Skeat discovered, and made a note of it in *Notes and Queries*, August 21st, 1880, that there existed a tradition that Cain slew Abel with the jaw-bone of an ass, and therefore that in future we must understand Hamlet as alluding not to the jaw-bone of Cain's own skull, but to the ass's jaw-bone, with which he committed his crime. Prof. Skeat's note seems to have attracted no attention, and on October 26th, 1895, in the columns of the *Academy*, he returned to the charge with additional proof of the existence of the ass's jaw-bone tradition. Prof. Skeat has amply proved the existence of this tradition, and if further proof were needed we could ourselves supply it; but the question yet remains, Is this tradition alluded to in Hamlet's speech? Prof.

Herford, in his "Eversley Edition," briefly states, without reference to Prof. Skeat at all, that the allusion is to this ancient tradition. The reader might reasonably have expected Prof. Dowden's opinion on the matter; he, however, strictly confines himself to calling attention to Prof. Skeat's discovery; he has no word either of acceptance or rejection of his contention.

Of the "Eversley Edition" of *Shakspeare's Works*, edited by Prof. Herford (Macmillan & Co.), we have now to acknowledge the receipt of Vols. VIII. to X., containing 'Julius Cæsar,' 'Hamlet,' 'Othello,' 'Lear,' 'Macbeth,' 'Antony and Cleopatra,' 'Coriolanus,' 'Timon,' and the 'Poems.' These volumes complete the work. —We have also received, since our notice in August last of the first two volumes, five more volumes of the *Chiswick Shakspeare* (Bell & Sons), with Mr. Byam Shaw's designs. These volumes include 'The Tempest,' 'As You Like It,' 'Romeo and Juliet,' 'Macbeth,' and 'Othello.'

Messrs. Newnes have forwarded Vols. I. to IV. of the edition of *Shakspeare's Works* published by them in 1896, which was then on the wrappers accompanying each volume designated 'The Stratford-on-Avon Shakspeare.' This reissue differs only from the first in being somewhat cut down by the binder and clapped into a smart cover, green and gold.

Messrs. Dent send us the first four volumes of their *Larger Temple Shakspeare*, edited by Mr. Gollancz, each volume containing four plays printed in the order of the First Folio edition, to be completed in twelve volumes. The chief difference of this new edition from the pretty little "Temple Edition" is that it is larger, especially as regards the text of the plays, which is printed—and excellently printed—in larger type. The arrangement of preface, text, glossary, and notes is the same in both; but in this edition, in the glossaries and notes, illustrative woodcuts have been introduced, and to some of the plays, in lieu of the frontispieces given with each volume of the smaller edition, portraits of distinguished individuals, as Sir Philip Sidney, James I., &c., have been prefixed. The editor has also slightly revised and, for the most part, improved the work, giving additional notes, &c. The only revision of any importance on which we feel inclined to differ from him is in the preface to the 'Tempest' on the "scene of action." In his former edition Mr. Gollancz, rightly we think, brushed aside the "needless questionings" of those who sought to fix the latitude and longitude of Prospero's island. In his revised preface he tells us that "the claim of the Bermudas is now generally admitted as the original scene of Prospero's magic." We are sorry to hear it; for it supposes a general ignorance of the play itself. That Shakspeare may have been influenced by the popularly received accounts of the Bermudas in determining some of the qualities of his own mysterious island is likely enough; but that he placed Prospero there is absolutely contradicted by the fact that he makes Prospero send Ariel to the "still vex'd Bermoothes" to fetch thence certain dew which he required for his enchantments. As this edition is almost sure to be popular, a few errors may be noted which have happened to catch our eye. In vol. i., Heminge and Condell's address to the great variety of readers, l. 5, "read, &c., and censure" should be to read and censure; *ibid.*, l. 12, for "fit" read *sit*. In notes to 'Merry Wives,' l. iii. 51, the quotation should be *studied her well*; III. iii. 6 should be III. iii. 65, 66; V. v. 26, for "bank" read *back*. In vol. ii. notes to 'Much Ado,' V. i. 315 and 318, references to illustrations are wanting; and in 'Love's Labour's Lost' the foot-notes on the last two pages of preface are misplaced. A novelty in the edition is that these volumes are entirely without pagination.

Dramatic Gossip.

THE reopening of the Royalty Theatre by Mrs. Patrick Campbell has been postponed until the 11th inst. Mr. Forbes Robertson, who is suffering from bronchial troubles, the bequest of influenza, will not be able to appear as had been arranged, in 'The Sacrament of Judas.'

MISS ADA REHAN will play early in the spring in the country in 'As You Like It,' 'Twelfth Night,' 'The Taming of the Shrew,' and a new farcical comedy named after an old comedy of Anthony Brewer, and an adaptation by Garrick 'The Country Girl.' She will be supported by Mr. Robert Loraine. A short season in London is also contemplated.

WE hear with regret of the death of Miss Dorothy Dene, an actress from whom at one time great things were expected. She was a pupil of Miss Glyn, and after Maria in 'The School for Scandal' and other parts she played June 22nd, 1885, at the Prince's Theatre in Mr. Wills's adaptation of 'Gringoire.' In 'The Story of Orestes,' produced at the Prince's Hall, May 13th, 1886, she was Cassandra. Other parts in which she was seen were Madge in Mrs. Beckett's 'Jack,' the heroine in Mr. Calmoun's 'Love's Martyrdom,' a part in 'A Noble Vagabond,' Olga in 'A Secret Foe,' Victoria in 'Mirage,' Alice Verney in 'Forget-Me-Not,' &c. She took part in some of Mr. Benson's Shakspearean revivals. Her health and other difficulties impeded her stage career. Her face and figure are recognizable in many pictures of Lord Leighton, who had great belief in her talent.

MR. TREE contemplates the production of some future date of a new rendering of 'Rip Van Winkle,' the poetic possibilities of which he holds, have not been exhausted.

THE production at the Criterion of 'The Masked Ball' has been postponed until this evening.

'THE BLACK TULIP' is withdrawn this evening from the Haymarket, and 'King John' from the opposite house, Her Majesty's. The former theatre reopens on Tuesday with 'She Stoops to Conquer,' the latter on Wednesday with 'A Midsummer Night's Dream.'

AT the Devonshire Park Theatre, Eastbourne, was produced on Thursday 'In Spite of All,' a play in four acts by Miss Edna Lyall, whose first dramatic effort it is.

'THE ELIXIR OF YOUTH' has been withdrawn from the Vaudeville, which house is now closed.

THE place at the Shaftesbury vacated by the departure of 'The Belle of New York' was taken on Monday by 'The Mystical Miss,' transferred from the Comedy.

'A BAD PENNY,' with Mr. W. D. Day as the vagabond, is now played as an opening piece at the Duke of York's.

THOSE who pay heed to the signs of the times as shown in theatrical gossip will see that the war is interfering greatly with managerial prospects.

DR. W. L. COURTNEY will give during next month, at the Royal Institution, a course of three lectures on 'The Idea of Tragedy in Ancient and Modern Drama.'

THE part of Prince Victor Constantine in Capt. Marshall's 'Royal Family,' originally taken at the Court Theatre by Mr. Paul Arthur, who now migrates to the Haymarket, is assigned to Mr. Marsh Allen; while that of Father Anselm, first taken by Mr. James Erskine (Lord Rosslyn), who has, we understand, volunteered for service in South Africa, is given to Mr. Rupert Lester.

TO CORRESPONDENTS.—T. T.—C. R. C.—W. T. D.—J. B.—P. & L.—H. M. H.—J. F. S.—received.
G. W.—We are sorry to say we cannot answer such questions.
No notice can be taken of anonymous communications.

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